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The Flag, the National Symbol and the Map:
The establishment of an Israeli identity
Through visual national objects in the classroom

RIMONA COHEN

A thesis submitted for the degree of Doctor of Education (EdD)

UNIVERSITY OF BATH



Department of Education

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Abstract

Ever since its establishment, Israel's educational system has instituted ceremonies comprising multimodal representation: the school is perceived as an 'agent' of national memory (Lomsky-Feder 2003). In view of the impassioned public debate swirling around the issue of national identity in contemporary Israeli society, and as a result of structural changes in the education system, this study proposes a re-examination of the attributes of a distinct group of visual texts in the classroom. As Lomsky-Feder wonders (in relation to her research, 2003): *'Will a diverse, stimulating and relevant interpretative discipline comprised of strong canonical foundations and innovatory, conflicting elements be revealed? Will it be possible to discern the 'negotiating for a national identity, characterised by dialectics between "different voices" stemming from civilian society and the cooptation of the hegemony?'* (ibid.).

The research focused on visual representations in context and examined the origins of displays containing visual representations of national symbols in elementary schools in the Israeli education system, the way in which these displays have been created, their tacit and explicit meanings and the dialogue that the pupils and the teachers have with these meanings.

The research is focused on two aims:

- (1) To discover which factors were responsible for the decision to establish areas containing visual displays of national emblems in state primary schools in Israel's education system.
- (2) To identify and explain the significance of the messages relayed through visual displays of these emblems to their viewers and for their designers.

The research design consisted of collecting visual and verbal data via photographs, interviews, observations and questionnaires.

The research is significant on three levels:

- a. Placing the research of visual representations and their role in the education system as a potentially challenging domain.
- b. Bringing to light historical and current documentation pertaining to National Symbols in dynamic times of decision-making.
- c. Offering interpretations that expose layers of decision-making in coping with the development of Israeli nationalism.

Introduction

The educational environment has a significant influence on the development of children, both as people and as pupils. Because so much time is spent in school, researchers and educators advocate the creation of a learning environment conducive to emotional and cognitive development.

One important aspect of the research is the effort to reveal the hidden curriculum in Israeli elementary schools. In order to do so, there was an effort to relate to educational environments as a visual-cultural text, based on theoretical approaches to decoding visual language (Shalita 1998, p.15, Iedema, 2003 p.32). The research examines the origins of certain areas set aside to display national emblems in state primary schools in the Israeli education system, discusses their explicit and tacit meanings and presents case studies of these areas in the context of the education system.

This is the context for many schools in Israel throughout the education system. There are designated areas where national emblems such as the national anthem, the Scroll of Independence, a map of Israel and photographs of the President, Prime Minister and Chief of Staff are displayed, all of which have a fascinating history (Mishori, 2000).

According to Bruner (2000, p. 55), the classroom is where *'teachers and pupils come together to engage in decisive, yet obscure interactions termed "education"'*. The environment is composed of physical elements, diverse objects and people: pupils, teachers and other individuals who are part of the world of the classroom; these components are integrated to facilitate learning. Learning occurs through particular combinations of interactions between pupil, teacher and teaching-learning materials that impart the main 'flavour' of the educational environment and are the principal axes around which it is organised (Salomon, 2000).

The pupils' intellectual activity – social, emotional or cognitive – is detached neither from the context, nor from the existing and developing cultural framework in the classroom and at school. It *'is not an individual activity and even when*

experienced internally, does not occur in a vacuum....intellectual life takes place in interaction with others, is designed in order to communicate and is revealed through cultural codes and traditions' (Bruner 2000: 9).

Education happens not only in the classroom but breaches its parameters and extends beyond the school, connecting with the wider environment of which it is a part; the implication is that the classroom itself is part of a wider culture. This increases the extent of the teachers' influence and their obligation, through appropriate pedagogy, to help promote broad learning processes, both inside the classroom and beyond.

A. Consideration of the Focus on the Display of National Emblems

A.1 Display of National Emblems as a Common Phenomenon.

The display of national emblems is a feature of the Israeli education system which is seen in almost every classroom in schools under the auspices of the Ministry of Education, from pre-school to high school.

The emblems in all or most national displays include:

1. The national emblem – the seven-branched candelabrum
2. The national anthem: *Hatikva* (The Hope)
3. A map of Israel
4. Photographs of the Prime Minister, The President and the Chief of Staff, the Commander-in-Chief of the Israel Defence Forces (*Zahal*)
5. The Scroll of Independence (a facsimile of the parchment document on which Israel's Declaration of Independence was written in 1948)

A.2. At the Core of the Curriculum

A sense of national identity for Israeli citizens lies at the core of the curriculum.

The appearance of these emblems is widespread and referred to in curricular materials. At the same time, what is '*implicit and embedded in educational experiences*' (Sambell & McDowell, 1998 p. 391) is also considered. How the emblems are represented, their position in the classroom, how they are part of the

classroom design, and who makes the decisions with respect to their representation as displayed in the classroom may all be considered as aspects of a 'hidden curriculum' of the school or the class.

The term 'hidden curriculum' is widely recognised and used, and encompasses a broad range of definitions. Sambell (1998, p. 391) explains that *'It is an apposite metaphor to describe the shadowy, ill-defined and amorphous nature of that which is implicit and embedded in educational experiences, in contrast to formal statements about curricula and the superficial features of educational interaction.'*

Meighan. & Haralambos explains that we can find the hidden curriculum where *'the habits and values taught in schools that are not specified in the official curriculum may refer to what critics see as an overemphasis on obedience, dependence and conformity'*.

In her seminal article, 'What Should We do with a Hidden Curriculum When We Find One?' Martin (1976, p.137) noted that *'a curriculum can be revealed to some, while remaining hidden to others: 'Until learning states are acknowledged or the learners are aware of them, however, they remain hidden even if sociologists, bureaucrats, and teachers are all aware of them. Thus a hidden curriculum can be found yet remain hidden, for finding is one thing and telling is another'*.

Ellsworth and Whatley (1991 p.4) refer to the hidden curriculum as described by Apple (1979). They offer to expose the hidden curriculum in educational media in general. While relating to research done in the field of educational communication, they question the use of visual language as analysed according to the efficiency in meeting educational objects; this concept is based on information processing. They relate, rather, to educational media according to ideological analysis, a concept that involves films, video and photographs as forms that contain *'curricular content with ideological meaning and interests'* (p.3).

A classroom display is one area where the hidden curriculum may be revealed.

A.3 Reflection of School Culture – Rituals Relating to Values and Identity.

The choice of national emblems displayed reflects school culture as well as how national identity and values are cultivated.

School culture is defined in 'A Lexicon of Learning of the Association for Supervision and Curriculum Development (ASCD)' as *'The sum of the values, cultures, safety practices, and organizational structures within a school that cause it to function and react in particular ways'*.

According to Peterson (1989), School culture is based on sets of norms, ideals and assumptions, habits and ceremonies. School culture represents and encourages the community spirit, priorities and choices.

The area in the classroom where national emblems are displayed is the 'official' space for dealing with national identity and values. In the Israeli reality, dealing with these emblems often involves coping with complicated, sensitive issues.

In summary:

The Zionist movement in general, and the Israeli education system in particular, have institutionalised ceremonies including visual and verbal representations (Mishori, 2000). The school is perceived as a central memory agent in the development of Israeli nationalism. In light of the heated public debate in Israel in the early 2000s regarding its national identity, and following the structural changes in the education system, this research has sought to examine the nature of a distinct group of visual images in the classroom.

B. Conceptual Framework for Analysing and Understanding Areas Designated for the Display of National Emblems.

A conceptual framework links various concepts and serves as an impetus for the formulation of theory (Seibold, 2002 in Bowen, 2006). In this section, relevant theoretical points of view are presented.

B.1 The Curriculum as a Dynamic Entity

One justification for examining the establishment of an Israeli identity through visual national objects in the classroom is the fact that it exists at the core of the curriculum. The curriculum is a dynamic entity that adopts and discards different forms of expression.

According to Goodlad et al. (1979), each curriculum has five levels of expression:

The ideal level is defined as the beliefs, attitudes, values and views of professionals and educators with respect to what they think the curriculum ought to express. This level is expressed in general guidelines, pedagogical documents, Knesset Education Committee speeches and articles.

The formal level consists of written statements and official orders; they express the directions and the steps which should be adopted to follow the concepts of the curriculum: the aspirations and intentions of the curriculum developers translated into learning domains that can be acquired by pupils.

The perceived level is the curriculum as perceived by the teachers who implement it. Teachers contribute their own values, beliefs and experience when implementing the curriculum. This level is in the mind of each teacher and can be uncovered by means

of an interview or a questionnaire.

The activity level is what happens in class during teaching. This level can be observed while implementing the curriculum in class or in any other learning environment.

The experiential level can be interpreted according to two perspectives:

- The pupils' perceptions of the curriculum; these may be revealed by means of interviews or questionnaires
- The products expressed in the pupils' achievements

Each level has defined curricular variables such as goals, materials, activities and strategies that might be expressed similarly or differently at each level.

Another aspect of the curriculum as a dynamic entity is change. Changes in curriculum development policy have taken place in Israel over the last decade (Matias & Ben-Yehoshua 2004). A detailed review of attempts to challenge the existing curriculum, focusing on History studies, is discussed by Matias and Sabar Ben-Yehoshua (2004). Hoffman and Schnell (2002) describe and analyse changes, as they follow four history curricula published since the foundation of the State of Israel in 1948, and discuss the social context which defined the values they were supposed to promote.

It is interesting to examine national emblems in the classroom in the light of the curriculum as a dynamic entity.

B.2 Visual Images as a Visual Language

Since the research focuses on the visual texts in their natural context, it is necessary to clarify the current research approaches in the field of visual representations and

education. In addition, there will be an attempt to justify the selected approach for this particular research.

Visual images make up a visual language that, to a great extent, parallels verbal language. Like verbal images, visual images are systems that represent power and meaning, and create power and influence. Visual images are a means of communication, reading, expression, thinking, assessing and criticism (Cohen, Ben-Pashat & Berkovitz, 2006. pp. 8–10).

The concept of ‘visual literacy’ - and the necessity of its acquisition:

Visual literacy can be regarded as the ability to understand and to create visual messages; its validity as a form of literacy is based on expanding the concept of literacy beyond the realm of verbal literacy, and defining literacy as a whole, as a combination of different types of literacies relying on various realms of knowledge (Givon, 1997). Givon suggests criteria for different types of literacy in addition to the more familiar verbal literacy. These include algorithmic, humanistic, social, technological and environmental literacy. Although the author does not refer to visual literacy, all the conditions that the author stipulates as prerequisites for literacy are also fulfilled by visual literacy.

There have been constant attempts to define the term, ‘visual literacy’. Avgerinou and Ericson (1998 pp. 21-22), for example, explore various theories in order to be able to create a comprehensive definition of visual literacy.

There are other scholars who find it hard to accept the idea that there are clearly-defined limits to the term, ‘visual literacy’. Kovalik and Lambdin (1996, pp. 207), for example, claim that visual literacy is an *‘eclectic blend of disciplines including linguistics, philosophy, art, semantics and the scientific investigation of vision’*.

The concept of visual literacy was mostly developed in the 1960s by American educators who believed that visual images could be considered a form of language and that they had their power to develop both the pupil’s mental capacity and personality (Debes, Clarence & Williams 1978). During the 1960s, the concept of

visual language was developed by John Debes, founder of the magazine, *Visuals Are A Language*, and the creator of the Visual Literacy Center (VLC) and the International Visual Literacy Association (IVLA - <http://www.ivla.org/>).

Shalita, (1998 p.16) refers to the visual worlds (both natural and cultural) which include gardens, cafes, and cars. Visual texts, according to Shalita, can be any image captured by sight.

Among the first typical images of visual language prior to television and cinematography mentioned by John Debes and his colleagues are specific visual narratives that take place in space and time, such as comic strips, puppet and shadow shows as well as sign languages for the deaf. They emphasise the attempts to use visual expression for teaching in schools, based on the assumption that visual communication has a positive influence on verbal communication (Debes & Clarence, Williams, 1978, pp. 175-188). Debes and his colleagues define visual literacy as a collection of visual abilities that can be developed, making a person visually literate where spectators can observe and interpret natural or man-made actions, objects and/or visual symbols encountered in their environment. Creative use of these abilities enables communication with others and with the environment. The appreciation of these abilities allows us to understand and enjoy images of visual communication (Frascina, 1992).

This definition emphasises the development of creative abilities as a means of communication that leads to the appreciation and understanding of visual images. An expanded definition refers to visual images as subjects of literacy, including natural visual phenomena and a wide spectrum of visual expressions related to a number of human experiences and creations such as dance, body language and various forms of the plastic arts.

In 1973, Dondis established a basic visual grammar. The basic elements – dots, lines, colours and textures – are the raw materials that serve all levels of visual literacy. In referring to the existing definition of visual literacy, Dondis claims that one should not be satisfied with the definition of the ability to read and create visual messages. Her view is that in order to become visually literate, one must understand the

ways in which visual messages are created and how they behave (ibid).

By 2006, visual literacy had become a well-established international field of research and a subject taught in basic courses in academia in the domains of art, design, cinematography and communication. It is also used to teach visual art in Faculties of Art History and Design, some Schools of Education and Teacher Training Colleges, and in Faculties of Behavioural Science in anthropology and visual sociology.

Two examples: A core resource in Benedict Visual Literacy Collection <http://www.asu.edu/lib/archives/benedict/index.html>,

Bibliography of publications on visual literacy classified according to discipline and subject <http://www.ivla.org/news/rdocs/vlbib/index.htm>

Visual literacy is well-established in active research academies, including the IVLA, and among researchers, artists and theorists from all the above-mentioned fields. Their publications reflect a wide variety of subjects: visual literacy as empowering the human potential, in education as a bridge between cultures, in the digital era in science and technology and in relation to the environment and society.

Visual literacy as an area of research, study and teaching has become increasingly important with the development of mass communication systems. It is as vital as verbal literacy in understanding the world and being part of the culture that creates human societies.

One of the most interesting methods for reading images has been developed by the social semioticians, Kress and van der Leeuwen (1996). Their research can be applied to a variety of visual images, but not yet to a three-dimensional world or to moving images.

According to Kress and Van Leeuwen, being visually literate means responding to the need to survive in and cope with the contemporary world, where visual messages are no less important than verbal messages. Visual communication has gained critical presence in all areas of life and in a variety of different activities, including

educational and recreational arenas (Kress & Van Leeuwen 1996: pp 16-18).

Visual literacy can be perceived as the enhancement of visual intelligence that empowers and expands human intelligence as a whole (Moore, D.M. and Dwyer, F.M. ed. 1994). There are, however, few studies in this area that have focused on developing educational programmes both to foster and to develop pupils' abilities to create visual messages and improve their reading and writing skills through the use of visual literacy techniques (Hegarty et al. 1996).

Learning programmes that merit mention include artist Jacob Agam's programme, a basic 'visual alphabet' dictionary (Alon & Raziell, 1986) and the research studies conducted in the Zero Project run by Harvard University's Department of Education that aim to design a school to develop pupils' cognitive skills through discussions of works of art (Zero Project – The Educational Research Project of Harvard University).

B.2.1 Relevant Approaches Investigating Visual Literacy in the Context of Education

Structuralism and semiotics are two approaches to language and the study of linguistics. The structuralist approach deals with structures while the semiotic approach deals with nonverbal signs. These two approaches have led to the creation of research methods in a large number of areas of knowledge since the dawn of the 20th century.

B.2.1.1 The Structural Approach

Structuralism was applied to the area of anthropology, particularly in a study conducted by Claude Levi Strauss who used de Saussure's structural linguistics. Structural anthropology is assisted by linguistics, in that it deals with human culture, myths and behaviour as if they were elements of language. Structuralists deal with the ability of systems to change themselves, while essentially keeping their structure intact. A key characteristic of structuralist thinking is that the relationship between the elements of the structure are more important than the components or the structure

itself (Lye, 1996). According to Lye structuralism is based on cultural conventions.

Structural anthropology is assisted by linguistics, in that it deals with human culture, myths and behavior as if they are elements of language. According to Levi Strauss, the essence of a structure is investigational and not empirical (Kuper, 1996).

The structural approach was influential on literary critique and on art, architecture and design. The charm of the approach is flexibility and its adaptability to different areas, ranging from anthropology to advertising design. The structural approach has been used by researchers of advertising on the assumption that advertising serves the same role in modern society as the myth once served in tribal society. It has a traditional social role which is aimed at resolving symbolically and subconsciously (both for consumers and advertisers) the basic problems and contradictions of human existence. These problems and contradictions are depicted by the structural method of paired contradictions, such as: life and death, happiness and distress, war and peace. Structuralism focuses on formal relations and not on content. Moreover, it does not place importance on the qualities of the analysed subjects.

B.2.1.2 The Semiotic Approach

The objective of the semiotic or semiological approach, according to Barthes (1977), is the application of the structural technique to systems of signs or objects that are not considered part of the verbal language. Semiotics is interested in examining how sign systems create meanings. This could be examined through sign categories on the basis of the nature of relationships that exist between the signifier and signified. Hence, the semiotic approach is closely related to the traditional methods of analysis developed in the field of art history, such as the iconographic method, which deals with sign systems.

Furthermore, the intentions and the importance of the creator are minimized, along with the importance of quality or the collusion of signs. On the contrary, the semiotic approach attempts to unveil hidden meanings that occasionally contradict the declared intentions of the creator of the verbal or visual text (Burnett, 1991).

The International Semiotics Institute lists several well-known scholars of semiotics: Levi-Strauss, Barthes, Kristeva, Eco, Greimas, Lotman (founder of the Tartu School of Semiotics), Sebeok, Chomsky, and Foucault. Many of them owed great intellectual debts to nineteenth-century pioneers of semiotics such as Peirce (1839-1914), the American philosopher and mathematician, and de Saussure (1857-1913), the Swiss linguistic scholar.

B.2.1.3 The Ecological-Semiotic Approach

This ecological-semiotic approach, as presented by Krampen (1995) is based upon both the semiotic and ecological approaches. To a great degree, Krampen continues in the same direction begun by Kress and Van Leeuwen (1996) when they describe the functions of visual images and the process of conveying messages.

Human ecology is measured by man's relationship with his artificial environment. A form of symbiosis exists between man and his created environment. (Krampen, 1995).

According to the ecological-semiotic approach, the meaning of an object or building is determined by the criteria and the affordance transmitted by the object or the building. Often objects, buildings or environments may carry a misleading message. A glass door or sharp object may signal a warning of danger. There are architectural elements that may block, open or filter access to a building. Visual language includes many elements such as surfaces, demarcated areas, and shapes made from different materials. At the signified level, they include their denotative usage potential which points to their functional meaning, and at the connotative level they focus on the cultural connotations of objects and shapes from the emotional and sensual point of view.

B.2.1.4 Decoding Visual Images: Two Further Approaches

The approach favored by Shalita, (1998 pp.17-18) uses Christopher Alexander's 'pattern – language' (1979) in order to analyse and understand visual images in their context. This model, derived from architecture, proposes an interesting way to study visual objects. It operates as a 'master key', especially for novice teachers and students. Although this is a fascinating construct, it will not be used in this research as

it is more suitable to architecture than to classroom displays.

The approach adopted by Tayler (1995) is one that she calls ‘the rhetorical approach’. By this, she means the awareness of an intensive dialogue between those who create images and those who are exposed and interpret them. Focusing particularly on photography and graphic design, her approach maintains that visual texts are sets of explanations addressed to those ‘living them’. Such a text utilises the viewers’ existing beliefs in order to instill new beliefs. Thus, visual texts contribute to the preservation of social values, question them or offer alternatives. Their nature may be either directly or indirectly didactic.

Tayler maintains that beliefs are culture-dependent and are accompanied by cognitive and emotional baggage but the ‘consumer’ is an active partner in the ‘explanation’, as well as in his or her ‘destiny’ which is, in other words, what consumers do with the text, where they take it or where it takes them (Tayler, 1995). This approach is to a large extent based on Berger’s perception of visual images as clear fragments, and the viewers as receivers and creators of meaning, in collaboration with the creator’s intentions (Cohen et al. 2006).

B.2.1.5 Reading a classroom as a visual-cultural text

According to Stables (1996), the use of the term ‘text’ to describe various cultural phenomena is, to some degree, accepted in the field of education and, more broadly, across the social sciences. Mass media products are now generally defined as texts; scholars from the areas of philosophy and social science have developed theories based on analysis of discourse practices within and between social groups (Habermas, 1987, Iedema, 2003).

Seeing these ‘texts’ in an educational context, Stables (2004, p.451) discusses the potential of researching the dialogical activity in the classroom. The classroom discourse is perceived as a text written and read by those who share the educational scene. Stables follows Kress (1997) who refers to multi-modal communication. He claims very clearly that researching classroom practices should not be restricted only to the verbal discourse and reveals an awareness to relate, among other things, to the

classroom as a visual text.

B.2.1.6 Visual Objects in the Classroom In Light of the Integration of Approaches

We can relate to the classroom with all of its visual elements (spaces, objects, graphic, verbal and figurative elements) as a genre of communication.

The visual objects of the classroom, with all its intricacies, are dynamic and changeable. There are intensive interactions between the 'text' and its 'readers'. The readers of the text do not consume it standing up as mere observers or temporary critics, or in the same way that one considers a piece of art, or a sign in a museum, or a television programme, or a book at home or in the library. Teachers and students – the readers of classroom visual text – live in it and are part of it, in much the same way as creatures live in their habitat. They maintain ecological relationships with it that are dynamic and multi-directional by nature (Cohen, Ben Peshat and Berkovitz, 2006).

Visual text encompasses the physical entity and the spirit of the classroom. The relationship between teachers and their pupils in their learning environment is, in fact, ecological in nature. Teachers and pupils who live in the physical-visual environment of the classroom make vital use of it in their learning experience, while maintaining a dialogue – both explicit and implicit - with it. Such a dialogue exists whether they take an active part in creating the environment, or whether it was created for them.

This dialogue is a rhetorical system loaded with beliefs and arguments that may have far-reaching influential effects on the participants of this dialogue. The classroom furniture – chairs, desks, cupboards, shelves, fixtures and walls – are more than just objects used for sitting, storing, or displaying. Their appearance, spatial arrangement, nature, connotative and denotative emotional and sensual functioning all have far-reaching social, psychological and pedagogical implications for the class as an ecological semiotic complex unit carrying signs that are loaded with meaning.

We can identify one main objective for the integrative use of systems for observing

and analysing the complex entity of the classroom as a visual text:

In this research the focus is on studying the environment's visual text which includes national objects.

In the course of this research, we have attempted to understand the principles underlying the visual texts to be found in the learning environments. Such texts include the displays of national objects. We have tried to interpret their overt and hidden meanings, and the ways in which these meanings are created from the discourse which is carried out between the inhabitants of the classroom, teachers and pupils alike.

In order to attain this objective, it has been beneficial to integrate the basic approaches of visual literacy, to create an integrated perspective which includes semiotic, ecological and rhetorical approaches. This integrated perspective led to the creation of an analytical framework, which is described in the following chapter.

C. Methodology

The following chapter deals with the research approach and the link between research questions and research tools. It ends with a discussion on the limitations of the research and ethical issues.

C.1 Research Approach

C.1.1. Qualitative Research

Glesne and Peshkin (1992, p.9) have observed: *‘Qualitative inquiry is an umbrella term for various philosophical orientations to interpretive research. For example, qualitative researchers might call their work ethnography, case study, phenomenology, educational criticism, or several other terms’.*

Although such an approach is relevant to this research, under the ‘umbrella term’ many researchers have been using both qualitative and quantitative methods, with the intention of best answering a particular research question. This pragmatic approach is becoming more accepted within educational research and other social science disciplines (for example: Sessions on involving Mixed Methods in AERA, 2004). In this research, basic descriptive statistics is used as one strategy in order to clarify and illustrate the results from one method by using another.

C.1.2 Hermeneutic Approach

The hermeneutic approach is suitable for this research as it stresses the importance of interpretation: understanding a concept comes from the ability to apply it in a relevant context.

The purpose of hermeneutic interpretation is to obtain a valid and acceptable understanding of the meaning of a text. Although the subjects of classical hermeneutics were literature, religion and law texts (Kvale, 1996: pp. 45 - 46), the concept of ‘text’ has now been extended to include discourse and even action. In his

article 'Human Action as a Text', Ricoeur (1971, cited in Kvale, 1996: p. 46) extends the hermeneutic principles of interpretations of texts of the humanities to the interpretation of the object of the social sciences: meaningful action.

Visual objects in the classroom can be considered 'objects of the social sciences'. Their production in a social context is best interpreted using the hermeneutic approach.

Advantages:

The concept of 'horizon' is central to the theory of hermeneutics; it includes a person's attitudes and assumptions (Gadamer, 1989, and as cited in Ben-Yehoshua 2003: pp.80-81). Hermeneutic research strives towards a deeper understanding of the wealth of human experience by concentrating on language and meaning. It will be discussed later how visual images can function as a language system that represents, and even creates, a wealth of human experience

Because hermeneutics assumes that written texts have both explicit and tacit meanings, it is apposite for the examination of visual texts that also have both explicit and tacit meanings. The distinction between explicit and tacit may be the result both of a conscious and/or unconscious decision by the creators of the text as well as a result of the recipient's reading of the visual texts. Critical reading has the power to expose further meanings.

The hermeneutic research process is dynamic and dialectic because in addition to helping one to understand the text through the researcher's perspective, it enables and leads to a confrontation between interpretations in discourse with others.

Some hermeneutic elements that appear, for example, in Danemark et al. 2002 (p. 160) are discussed in the following paragraphs.

The reality that I study is socially produced: how visual images of the flag, the national emblem and the map are displayed in class is a result of a teacher's decision and considerations. They are enforced through legislation in the Israeli education

system as well as in other public institutions, and implemented by government agents.

The assumption that meanings are culture-related led to the attempt to see the data in a cultural context.

Strauss and Corbin (1990) maintain that there is tension between the informants' world as a consequence of their discourse and the broader cultural context. They suggest the existence of numbers of cultural context circles, each with its own characteristics of time and place: the outermost circle is the global cultural arena, crossing borders and oceans; the third circle includes organisations and institutions; the second circle constitutes the small groups such as the family or another intimate group; and the innermost or first circle is that of personal interactions

This research pertains to examine the cultural context and attempts to look into a cultural phenomenon in its national, communal and organisational aspect (the school). In this respect, the research may be said to have an ethnographic perspective.

Kvale (1996) offers two metaphors for a researcher: one as a miner digging for nuggets of predetermined meaning; this represents a positivistic conception of research; while the second, the image that I prefer, compares the researcher to a traveller constructing stories while wandering and conversing with interviewees.

Awareness to limitations:

I am aware that in any situation, *"the researcher can only produce a text that reproduces these multiple versions of reality, showing how each version impinges on and shapes the phenomena being studied"* (Denzin, 1997, p. 13).

The term: thick description can be used to indicate *'particular, situated understandings'* (Denzin, 1997.p. 8) and is *'a vessel of transferability, which is deemed credible if peers and groups, or readers of the text can transparently judge how the research was undertaken, and assumptions of subjectivity in the process'*. Using thick description in this research: *"is necessary to enable someone interested in making a transfer to reach a conclusion about whether transfer can be*

contemplated as a possibility' (Lincoln and Guba, 1985, p. 316).

Triangulation '*is at the heart of ethnographic validity, testing one information source against another to strip away alternative explanations and prove a hypothesis*' (Fetterman, 1989, p.89). Using a variety of research tools, it is possible to cross-reference the findings, such as those resulting from interviews and questionnaires.

With this awareness in mind, I have attempted to discover and explain the meaning of actions and visual images, and to produce findings of my own that facilitate transcending common knowledge and may lead to a deeper understanding and explanation of a more abstract character. Principally, it is a hermeneutic research that uses ethnographic tools.

C.2 Research Population.

C.2.1 Intensive Data Sources:

This research includes a compilation of visual and verbal data, the results of three case studies in two schools. These case studies give an intensive perspective to enable verisimilitude (Denzin, 1997) - a concept whereby the reader of the text feels that he or she has personally experienced the described phenomena, and, together with methods of triangulation, increases what is perceived a form of validity in ethnographic writing.

Research participants: two state primary schools selected from the same town in the Sharon, the central area in Israel, one class in the first school and two classes in the second school. They include: three teachers (design makers), plus pupils: 32+30+33 from three classes ages 10 – 12.

Rationale for selection: preliminary testing enabled the identification of foci of interest; the schools were accessible to the researcher and the staff were cooperative; the culture of each school was already familiar, and identifying differences within

their joint framework was possible.

C.2.2 Extensive Data Sources

A wider perspective was obtained from data collected through interviews both with teachers (n =9) and decision-makers (n = 7) in the education system regarding the national secular sector.

C.2.3 Summary of Data Population

This section presents the sources of data collection: textual and visual.

Table 1: sources of data collection

Notes	Quantity	Research Population	Source
Two primary schools in the same community	32+30+33 3 classes	Pupils	Written questionnaire
The respondents were all state primary school teachers from the central region	9	Teachers	Written questionnaire
Two supervisors, one school principal and four instructors	7	Decision-makers – both advisory and supervisory levels	Written questionnaire
Pupils from both schools who answered the written questionnaires	6	Pupils	Individual interviews
Three form teachers (two seniors and one novice)	3	Teachers	In-depth individual Interviews
National emblem displays in state primary school classrooms	3	National emblem displays in state primary school classrooms	Intensive photographs (meaning many in each class)

Notes	Quantity	Research Population	Source
An Education Ministry instructor specialising in instructing teachers in planning and designing learning environments, a Mayor (a former high school principal) and a Director in the Education Ministry	2	Decision-makers – both advisory and supervisory levels	Individual interviews
National emblem displays in state primary school classrooms	28 classes - a single photograph in each of them	National emblem displays in state primary school classrooms	Extensive photographs

C.3 Research Tools

This section presents four tools used to obtain data. The data were gathered by means of photographs taken by the researcher, document collection, two types of interview and open-ended questionnaires.

The variety of data collection tools facilitated obtaining thick data and enhancing research validity by cross-referencing the various data obtained via the different tools from various sources (Yosefon, cited in Sabar Ben-Yehoshua, 2001).

The database facilitated the presentation of the authentic voices of three groups of participants: pupils, teachers and decision-makers. Aspects related to legislators and government authorities are presented via documents and serve as grounds for discussing the issues at the heart of this research.

In-depth research was conducted in three classes, including data collection through

interviews and photographs; in the other twenty-eight classes, extensive data collection was conducted through photographs only.

Table 2: Linkage between Research Questions and Research Tools

Data Analysis Strategy	Data Sources	Research Questions
Textual data analysis based on qualitative content analysis	Interviews and open questionnaires Policy and pedagogical documents	Which factors at different curricular levels were responsible for the establishment and design of areas containing visual displays of national emblems in state primary schools in Israel's education system?
Visual data analysis based on qualitative content analysis and descriptive statistics Textual data analysis based on qualitative content analysis and descriptive statistics	Photographic documentation Interviews and open questionnaires with teachers, policy- makers and pupils	What is the significance of messages relayed through visual displays of national emblems to their viewers and for their designers?

C.3.1 Photographic Documentation

First, a few theoretical approaches to data gathering via photographs as a research tool are presented.

A detailed discussion of the merits of photography as a research tool may be found in John Collier's *Visual Anthropology* (1967, 1986). Banks (1995, 1998) and Henley (1995) discuss image-based research: its legitimate status, benefits and considerations. Banks reviews the nature of visual research methods in sociology and anthropology and examines their significance for research in the disciplines of social sciences. He identifies three authorised categories of visual research:

- Visual documentation made by the researcher to facilitate learning about a society or group conveyed through the preparation of its visual representations. In the case of research in which the topic is the learning environment, the researcher will, for example, compile documentation by photographing different learning areas. In this context, Hurworth (2003) maps research goals in the social sciences of situations where photographs may be an efficient data-gathering tool.
- Visual documents, such as concrete artistic and cultural objects made by the research participants and which, from their perspective, constitute a method of producing information on the society of which they are a part. Regarding research on the learning environment, visual texts may include collections of posters, worksheets, wall maps and displays created by pupils or teachers.
- Collaborative visual documents based on products created jointly by the researcher and the research participants. This third category has been developed over the last few years and represents a protest against the traditional separation between researcher and research participant in sociology and anthropology.

Walker (cited in Schartz 1992, pp. 3-4) describes the use of photographs to express those aspects of school life that are difficult to grasp through verbal descriptions. He

uses photographs to express the 'silent voice' in complex educational situations. For Walker, *'photography constitutes a window to perspectives, combined with other sources'*; in his view it is not a marginal addition, but rather a major educational research tool.

In this research, the area in the classroom where national emblems are displayed is documented by several photographs of a quality sufficient to indicate the position of the displays within the field documentation was drawn up in order to collect information showing the structure of the class, its context within the school and the interaction of pupils and teachers with these areas (Denzin & Lincoln 1998, p. 74).

Documentation Methods – Related Problems

In Victorian times, still photography was used to collect data and to learn about behaviour in space. The common belief that unites Victorian researchers and some modern researchers is that photographic documents are considered to be objective. As products of technology, they can document social behaviour or any observable data and are, therefore, used in anthropology and sociology research.

Ball and Smith (1992) present a point of view that looks at photography as a mechanical act and therefore does not lie. On the other hand, claims Banks (1995), still photography, cinematography and video are no more transparent than written reports, in that they simply represent a reality that was exposed to the camera. The interpretation depends, also, on the researcher. Photographic documents, therefore, can be influenced both by the social and cultural contexts of their creators and by the way in which they are consumed and interpreted. I agree with those who accept visual documentation as subjective testimony affected by the context in which it was taken, by the photographer, and by both overt and hidden objectives of this type of data collection.

Problems of Representation

Sociologists and anthropologists who conduct visual research are interested in both the content (iconography) and the context of visual representation: Who created the visual product? Who is the photograph for? Why was this specific person, object or

environment photographed? Why was the photograph kept and by whom? (iconology). I agree with Banks (1995) who claims that we should remember that all created visual representations are consumed in a certain social context. When viewed, the viewers bring with them expectations and cultural conventions regarding narrative, development of the plot and composition.

Regarding research of visual texts in the learning environment, it is important to point out the expectations and the pedagogical assumptions of the researcher. There should be transparency concerning the decision -making processes related to the collection of visual data and analysis. At the same time, understanding the context of consumers of visual information can also assist in reading this information. A series of photographs documenting the development of the learning environment developed by a school's professional staff can be read in one way by the school principal and in another by members of the Parents' Association.

Every reader has her own interests and educational assumptions which affect interaction with the visual data. In these case studies, therefore, - the researcher's interpretations were shared and discussed with those of the design creators.

Problems of Cooperation in Representation

Ethnographic research methods assume that the researcher is involved in the social or cultural activities of the subjects. For this reason, sociologists and social anthropologists often cooperate with the subjects of their research who provide them with information by creating different types of visual texts (Turner, 1992).

In summary: up to this point, we have described the implications of collecting visual data through photography and have seen how the researcher should be aware of the meanings of his/her choice since this affects the way visual data are interpreted.

C.3.2 Policy and Pedagogical Documents

Relevant documents included school curricula and class curricula, Ministry of Education policy documents and didactic instruction documents were collected.

Using information gleaned from these documents in conjunction with the photographic documentation provided a more relatively comprehensive knowledge base (Sabar Ben –Yehoshua, 1990, p. 79).

The documents collected helped me follow the decisions pertaining to national emblem displays in classrooms at all decision-making levels. They were obtained by repeatedly approaching the Ministry of Education spokesperson, reading Knesset Committee protocols (Appendix I.1) and as products that accompanied the interviews. Some of the relevant documents appear at the appendices chapter.

C.3.3 Interviews

Interviews: Theoretical Approach

Interviews can be seen as a form of dialogue or conversation, involving the basic tenets of hermeneutic interpretation (Hariock, 2002).

An inherent paradox of the researcher in philosophical hermeneutics is that he or she must be aware of the need *‘to be absorbed in conversation and to fully participate in the dialogue while bearing in mind the purpose of the participation: the research and the researcher’s interest as a researcher’* (Linge, 1976 p.124, cited in Hariock, 2002). Thus, as a participant in the conversation, the researcher is present and this being present requires *‘being outside oneself ... this kind of being present is a self-forgetfulness’* (Gadamer, 1989 p.126, cited in Hariock, 2002). To be led by the topic of the conversation, while being able to participate in the conversation, is a hermeneutic requirement. In order to deal with it in this research I was constantly aware of the inherent paradox and made an effort to create a thick documentation. In every interview I took a short break for a reflective glance over the data gathered so far, in order to check the “absorption” effect.

The interviews were conducted with three populations: (1) policymakers, (2) teachers and (3) pupils.

1. Policymakers are involved in the decision-making process of establishing areas containing visual displays of national emblems in state primary schools in Israel’s

education system.

In-depth interviews were conducted with a Mayor who was a former Education Department director and a mayor of a city. His current position as well as his extensive professional experience influence his statements.

Another interview at this level was conducted with a pedagogical instructor in a teacher-training centre (known as 'Pisga' meaning 'Summit')) in a large city. Her role involves her in processes of planning and designing learning environments, including national emblem displays.

Interview Questions:

The policymakers' or teachers backgrounds'.

Professional education, experience.

Familiarity with/ Knowledge of the research participants' background is essential in order to understand the source of their perception, in knowing how their experience represents/ influences what occurs in the education system, and what the links are between how they gained their professional experience and the opinions and choices they made in relation to the research.

The policymakers' or teachers' attitudes and concepts:

They looked at photographs of displays of national emblems in state primary schools and then they were asked:

- What do we see in the photograph?
- How were the images chosen? Why?
- Who should be responsible for the decision-making process of establishing areas containing visual displays of national emblems in state primary schools in Israel's education system? Why?

- Who in general, is involved in the design of the area? Why?
- What do you think about the connection between the class curriculum and the area shown in the photographs?
- What do you know about the activities that take place in that area?
- What are the messages that can be understood while looking at the photographs?
- What is your personal attitude towards those messages? Why?

2. Teachers in this survey are those who had developed or designed the displays, in order to explain their decision-making process leading to their approaches regarding visual displays in the class. Each teacher whose class was examined in the case study was interviewed on several occasions.

Additional interviews with teachers included ‘reference interviews’ (Shkedi 2003, p.86). Here, teachers were presented with excerpts from their interviews and the researcher’s interpretation of the national emblem displays. . They were asked to respond to the texts and the photographs, and either to comment upon the researcher’s interpretation or to offer their own. In this way it was possible to capture thicker data that included the perspectives of the teachers involved.

3. Pupils

Educational research emphasises the importance of expressing the pupils’ voice (Harland, 2004). Flutter and Ruddock (2004) have reviewed studies that included the voice of the pupils.

Awareness of the significance of the pupils’ voice as a researched population led to considering the pupils in this research by means of two data-gathering tools: written questionnaires and interviews/conversations. Two types of interview/conversation were conducted with pupils: individual interviews with primary school pupils exposed to areas containing visual displays of national symbols, and personal conversations with groups of six pupils in a reference interview. In the latter instance, the pupils were shown the questionnaires they had agreed to sign. They were asked to respond to

their own texts, expand upon and clarify points that were unclear, and to add information. In this way, it was possible to obtain thicker data that included the pupils' perspectives.

C.3.4 Open-Ended Written Questionnaires

The goal of the questionnaires was to collect data from a relatively high number of answers obtained from the pupils so as to create a more general picture in order to complement the case studies of three classes whose displays with national emblems were examined. The development of the questionnaire was implemented in stages.

Initially, preliminary questions were phrased and assigned to two experienced teachers for feedback. Parts of the questionnaire were modified, especially relating to the level of complexity and the clarity of the text and then piloted with three pupils, defined by one of the form teachers as representing three levels of learning achievements: low, medium and high. Their responses led to further changes.

The questionnaires were administered by the researcher; the teacher was not present at that time in the class. The pupils received a general explanation about the purpose of the research ('to learn more what pupils think about their class display') and were thanked for their cooperation.

The validity of the questionnaire was achieved by the gradual process of their development, sharing it with teachers and colleagues who are expert. We decided to administer questionnaires also as they are efficient and also, they cost little – or nothing – to administer.

Below is the questionnaire given to the pupils.

- The pupils' background: class, age.
- Referring to the national emblems in the pupils' class:
- What do we see in this national emblems display area?
- How were the images chosen? Why?

- Who was involved in the design of the area in your class? Why?
- Were you involved in activities connected to the area? What happened in the activity?
- What are the messages you understood while looking at the photograph?
- What do you think about those messages? And why?

Altogether, ninety-five pupils from three classes filled in the questionnaires (33 + 30 + 32). In order to stratify the sample and to get a broader understanding, the teachers chose pupils from different learning levels to follow the written questionnaires with individual interviews.

C.4 Data Analysis

C.4.1 Visual Data Analysis

Visual data analysis was based on general qualitative content analysis (Gibton, cited in Sabar Ben-Yehoshua, 2001, pp. 195-229) and was facilitated through an established outline devised by colleagues and myself (Cohen, Ben-Pashat & Berkovitz, 2006).

This is an analytical outline (Strauss & Corbin, 1990 p.87) of a description of visual displays in a class and the considerations involved in their design. The researcher used this outline to describe and to analyse visual displays in the national emblem areas in the classes under examination. The flexibility of this tool was maintained (Strauss & Corbin, 1990 p. 99).

We used various elements from the outline in a way that would create a narrative style text which has a thick description. The outline function is a reservoir of essential elements.

Below are details of the outline for the observation of the visual text in the classroom,

relating to the data available.

The analytical outline for observing visual texts in the classroom can be perceived as a tool that captures the fundamental nature of the research domain facilitating the description and interpretation of visual objects in the learning environment of the classroom. It is based on theoretical sources as well as the experiences of teachers and their instructors in the field – the following will demonstrate how this was gained:

The development of a method for the observation of visual texts in the classroom, using visual data, began in 2002 with an examination of theories relating to visual images, visual literacy and other theoretical literature.

At that stage, a team of three researchers was formed to write a didactic module at the Mofet Institute: <http://www.mofet.macam.ac.il/english/writingin.asp#1>

The team comprised Dr. Malka Ben-Pashat, an art history and design specialist; Iris Berkovitch, an experienced school mentor specialising in designing learning environments; and myself.

The draft of our conceptual framework document was reviewed for comment in 2004 by academic and practical experts, such as school mentors and educational tutors. Since it was recognised as an evolving document requiring refinement and elaboration as it receives wider circulation

It still represents the current consensus relating to the observation of visual objects in the classroom. The criteria at the core of the proposal – theoretical sources which are indicated – serve as anchors for the analysis of the case studies to be presented (Krampen, 1995, Kress & Van Leeuwen, 1996; Tyler, 1995).

Since every reader interprets, based on his/ her own interests and educational assumptions, how a display may reflect the nature of teaching and learning processes that take place in the classroom, it was important to use operative criteria and outlines which affect interaction with the visual data.

It should be noted that collecting data in the learning environment of the classroom - distinguishes between various data sources:

1. Information about the background of the researched arena: The culture of community and school, the composition of pupil populations - is obtained through observations, interviews and document analysis.
2. Information gleaned from observation and documentation of visual representations through photography appears in the outline under the title 'The World of Visual Representation'.

Table 3: An outline for observing and analysing visual texts in the classroom

Criteria	Outline	Source/Theoretical Basis
1. Background information	<p>1. What type of school? Location: nature of the town and neighbourhood, the community and socio-economic background.</p> <p>2. The declared didactic perception and its actual implementation.</p> <p>3. Physical description of the structure and its organization.</p> <p>4. What type of classroom? Location: in reference to other learning spaces, characteristics of the pupil group, age group.</p> <p>5. Physical description of the class and its organization.</p>	<p>The ecological approach through which the interaction between background information and visual presentation may be explained.</p> <p>(Adapted from Krampen 1995)</p>

Criteria	Outline	Source/Theoretical Basis
2. World of Visual Representations	<ol style="list-style-type: none"> 1. Type of texts – verbal, visual and a combination of both. 2. Areas of representation – photographs, reproductions, paintings, collages, reliefs, three - dimensional models, statues, displays, ready-made objects. 3. Materials – paper, metals, wood, plastic, natural materials (plants, stones, shells). 4. Location in space – walls, ceilings, doors, corners, centre of the classroom. 5. Presentation – in combinations, separately, in a fixed context. 6. Time span of visual text – fixed, variable, defined and undefined. 	<p>Analysis approaches in the context of visual literacy: semiotic, ecological-semiotic and rhetorical.</p> <p>(Adapted from Kress & Van Leeuwen 1996; Berger 1972; Barthes 1977; Tayler 1995)</p>

Criteria	Outline	Source/Theoretical Basis
3. Elements in the curriculum and planning, and their expression in classroom visual texts.	<ol style="list-style-type: none"> 1. Giving expression to realms of knowledge and subjects for study. 2. Expressing the element of organisation, such as concept, skill and dilemma. 3. Organising content to correlate with planning of teachers' instruction: giving expression to objectives, outlining content, unity between the teaching curriculum and visual representation, complementing and expanding the connection between the representation and the teaching curriculum. 4. Visual representation of messages of value, universal, national and moral. 	<p>The ecological approach: through which the interaction between curricular elements and visual representations may be explained.</p> <p>(Adapted from Krampen, 1995, Tayler 1995).</p>
4. Interactions between pupils and visual text in the class.	<ol style="list-style-type: none"> 1. The potential of visual text for pupils. Examples: Does the visual text elicit learning in children – within themselves and with each other? What is the didactic potential? what is its emotional potential? Do visual texts help create excitement? Wonder? Curiosity? Relaxation? 2. The actual implementation of this potential. Examples: Are there any explicit references or pointers towards visual texts, or are they completely ignored? The variety and intensity of the relationship between pupils and visual texts. 	<p>Linked to the constructivist approach of learning and teaching.</p> <p>The rhetorical dialogue approach will explain the reason for, and the aim of visual texts.</p> <p>(Adapted from Cooper H., Hegartey P., Hegartey P. Simco N. 1996, Tayler 1995).</p>

C.4.2 Textual Data Analysis

Textual data analysis was based on qualitative content analysis (Gibton, cited in Sabar Ben - Yehoshua 2001, p.195-229). In this research, qualitative and quantative textual data analysis, including documents, interviews and open-ended questionnaires, is analytical and uses descriptive statistics. Such analysis has the potential to develop a theory anchored in the field. Gibton (ibid.), summarising updated research in the field – including that based on Glaser and Strauss (1973) – and presents the stages in the process of data analysis and the construction of a theory. By adopting this approach, the researcher is assuming that it is possible to locate a central theme (or themes) and to describe it in a manner that will provide a comprehensive explanation for the phenomenon. Such an explanation should be accepted by the research participants and recognised by the scientific community.

Yin (1994) uses the term: trustworthiness as an appropriate validation for qualitative inquiry. Validation analysis of this study's findings was implemented by specialists: Dr. Malka Ben-Pashat (an art history and design specialist) and Iris Berkovitch (an experienced school mentor specializing in designing learning environments). They have given their permission for their identities to be revealed here. They were given the raw data of one case study and asked to analyse it, using the outline. Another strategy to obtain higher trustworthiness was achieved by sharing the analysis done with each teacher whose class was intensively researched to receive their feedback.

Validation analysis of this study's findings was also implemented through triangulation (Yosefon, cited in Sabar Ben-Yehoshua 2001, pp. 275-301).

C.5. Research Limitations and Ethical Issues

The researcher paid close attention to ethical issues, such as informed consent, respecting privacy and collaboration with the research participants (Denzin & Lincoln, 2003). The privacy of the researched population has been maintained

throughout the study.

The researcher's familiarity with the schools participating in this work created feelings of trust and good communication, and enabled the collection of data. As bias is inherent in research (Shkedi 2005, pp. 179-194), qualitative researchers attempt to identify and publish these biases.

To minimise the bias effect, I followed Miles and Huberman's suggestions (1994, p. 428):

Avoid 'elite' bias by including lower-status informants

As great a variety of populations as possible was represented in this research: the respondents were teachers with varied experience and pupils with different achievement levels from heterogeneous classes, but the community where the research was conducted is one in which more than half the population is of a middle socio-economic level.

Spread out Site Visits

Contact with the classes where the research was conducted continued for over a year. Nevertheless, the national emblem displays that were documented are a freeze-frame of the displays at a certain period in time.

Triangulate Data

Due to the variety of research tools, it was possible to cross-reference the findings, such as those derived from the questionnaires and the interviews.

Keep Research Questions Firmly in Mind

The researcher was constantly aware of the research questions and their focus. Nevertheless, there was also an awareness of the limitations of observations and interpretations as stated by Gadamer (1989), who believes that every person has a certain horizon – the variety of assumptions and attitudes held by a person and used to interpret the world – at any given time. He believes that the interpreter cannot identify with the intention of the text writer (visual or verbal) since the reader cannot go beyond his or her own horizon. Each person is subjected to his or her own historical circumstances, biography and experiences. However, Gadamer maintains that the horizon can change in the course of reading the text, and therefore the process of understanding is both dynamic and dialectic. Exposure to other people's discourse results in a person overcoming the limitations of his or her own horizon. Horizons may be changed when exposed to a new perspective designed by a totally different horizon. Gadamer emphasises that a text can be understood subjectively; interpreters with different horizons will find different meanings (Dargish, cited in Sabar Ben-Yehoshua, 2001, pp. 77–101). Strategies that increase "trustworthiness" as described earlier as well as the constant awareness of the limitations may meet the need to deal with those issues.

D. Data Analysis - Introduction

This chapter, Data Analysis, deals with two main issues:

First, the chapter presents in a hierarchical order the policy and the decision-making levels concerning the national emblem displays in Israeli classrooms; it focuses on the application of research methodologies in curriculum implementation.

The displays will be analysed, based on the assumption that visual representations of national emblems in primary schools express overt or tacit messages.

In this study, the model proposed by Goodlad et al. (1979) has been chosen as it is used to distinguish and explain the relationship between different levels of decision-making. According to Gundem, Karseth and Sivesind (2003 p.520) *'This framework is found useful for systematically analysing the connections between sociopolitical decisions'*.

In this study, the model proposed by Goodlad et al. (1979) has been chosen for the following reasons:

1. It is a general model suitable for many subjects and disciplines.
2. It is based on the view that a curriculum has many facets expressed in different stages following preparation and during implementation.

Accordingly, the literature (Goodlad et al., 1979) illustrates how each curriculum has five levels of expression with defined (curricular) variables, including goals, materials, activities and strategies

The organisation of the data in this chapter is based on the structure of the above-mentioned model for analysing the curriculum. Analysis of the different levels pertaining to the presentation of national emblems in the designated area in the classes ranges from the legislative level to that of pupils' interpretation.

The ideal legislative level is defined as the beliefs, attitudes, values and views of the legislative authority regarding national identity and how to impart and develop it in the education system. This level is expressed in laws passed, and in legislative proposals and documents of committees.

The formal executive authority level (Education Ministry) consists of written statements appearing in the Director-General's circulars detailing how to put the legislators' ideas into practice.

The perceived level is the way in which Education Ministry directives are interpreted by 2 populations:

One is composed of mentors, principals and inspectors who guide student teachers and teachers to implement the directives by contributing their values, beliefs, experience and abilities. This may be revealed through interviews or questionnaires.

The second consists of teachers who contribute their values, beliefs, experience and abilities to planning and implementing the curriculum. This level is not immediately perceptible but may be revealed through interviews or questionnaires.

What occurs in the class during teaching constitutes the activity level. This takes the form of the visual representations of national emblems displayed in the classroom. This level can be observed, documented and visually analysed. In this study, the activity level is expressed in two ways:

1. Three case studies of visual texts – An intensive in-depth analysis.
2. Analysis of the components of the displays as reflected in photographs in 28 classes – An extensive picture of the phenomenon.

The experiential level shows how pupils perceive the visual representations of national emblems. Pupils' interpretations were revealed through interviews or questionnaires.

D.1 Identification of Curricular Level

D.1.1 Legislative Level

Mandatory Education Law (1949):

Following its establishment, the State of Israel immediately legislated the Mandatory Education Law, obliging every child to attend the education system from the age of five: first, to nursery classes and thereafter to school.

Currently, the law applies to all children from the age of three up to the tenth grade. According to the law, the State is committed to provide all children with free education from pre-school to high school.

The State Education Law (1953), updated in 2000, asserted every child's right to education and the values and organisation of the education system as one to prepare its future citizens. The core of the instructional-educational programme is derived from the State Education Law. The Mandatory Education Law, the fundamental law of the education system, and the law aimed at directing learning and planning processes, have undergone changes over the years. The educational goal was formulated in 1953: *'The goal of state education is to base education on the values of Israeli culture and scientific achievements, on love of the homeland and loyalty to the country and the Israeli people, on an awareness and memory of the Holocaust, on engaging in agricultural work and labour, on pioneering and aspiring towards a society based on freedom, equality, tolerance, mutual assistance and love of mankind'* (Appendix I.4).

In 2000 the Knesset amended the State Education Law (Appendix I.4) on the initiative of Knesset members from several parties including Amnon Rubinstein (Shinui), Dalia Itzik (Labour), Naomi Hazan (Meretz), Maxim Levy (Gesher) and Meir Sheetrit (Likud). These represent a wide spectrum of political views, including the Left, the Right and Centrist parties.

The justification for this initiative was that *'the law was legislated over forty years ago with the establishment of state education. In the meantime, many changes have*

occurred in Israeli society and the Israeli education system, and over the last few years there has been much criticism over the incompatibility of the State's educational goals with contemporary educational reality' (Appendix I.1)

This law presents views of the legislative authority regarding national identity and it suggests the fundamental justification of the displays of the national emblems in schools. To foster a sense of intention, the first clause recommends identification with the State, its emblems and characteristics. The ninth clause establishes the historical meanings contained within the national emblems. (Appendix I.1)

The Flag, State Emblem and National Anthem Law (1949):

In 1949, i.e. one year after the establishment of the State, the Knesset legislated/ passed a law requiring the raising of the Israeli flag and the representation of the national emblem in public institutions. It has since undergone several changes and supplements:

On 20th May, 2002 an amendment, which passed on its first reading, was made to the law to include the national anthem *Hatikva*, which means *The Hope*. The words of the anthem were incorporated into the law, in order to prevent any changes being made. The amendment integrated suggestions made by Michael Kleiner (Likud) and Zevulun Orlev (National Religious Party) (<http://www.knesset.gov.il/takzir/tak190502.htm#7>), retrieved 21 December 2005.

On 24 May 2005 the Knesset discussed a proposal by Ilan Shalgi and other Knesset members to amend the law by obliging national institutions to raise the flag (<http://knesset.gov.il/Tql/mark01/h0015619.html#TQL>), retrieved 21 December 2005.

Indecision and Dilemmas in Knesset Committee Discussions:

Discussions held in Knesset committees reflect the dilemmas and struggles between different forces in Israeli society. Such discussions precede the formulation of proposals that the Knesset can consider and legislate.

Knesset members debate the links between national identity and national emblems: the anthem and the flag. The discussion reflects an awareness that any change and every decision is of great significance to all Israeli citizens, Jews and Arabs, religious and secular.

The full text of selected parts of discussions held in Knesset committees appears in the Appendix I .1.

This law presents views of the legislative authority regarding national identity and it suggests the fundamental justification of the national emblems displayed in schools.

D.1.2 Executive Authority Level

In 1994 the Director-General of the Education Ministry published a manifesto setting out the education system's policy, i.e. how to put the legislators' ideas into practice.

Manifesto 54/8, 66/8 incorporates the following directives:

- *The national flag will be raised at every school gathering, including national holidays, commemorative occasions and school events.*
- *The national flag will be displayed at every military memorial service.*
- *It is recommended that every school principal establish a designated area to display the national flag, emblem, copy of the anthem and Scroll of Independence*
- *The Scroll of Independence will be studied in literature or history lessons and in lessons concerning Independence Day.*
- *Every school principal should frame the Scroll and hang it in a location visible to all the pupils every day of the school year.*
- *The words of the national anthem, its content and melody will be studied in Hebrew and music lessons from the third grade.*
- *Every educational institution will display the poster of the words of Hatikva in a location where it is visible to all the pupils every day of the school year. The pupils will learn about the history of the flag the other national emblems, and*

their significance.

This study refers to the directives in full in order to establish how they are displayed, applied and interpreted in the education system.

In 1997 the Deputy Minister of Education and Culture, Knesset member Moshe Peled, instructed schools to establish designated 'national national emblems displays' in every classroom in honour of Israel's fiftieth Independence Day to contain the map of Israel, the flag, the Scroll of Independence, the national anthem and the national emblem.

Manifesto 61/1, 1 September 2005:

To mark the start of the school year, the Information Department suggested referring to the following publication for displaying the national emblems in schools (http://www.education.gov.il/mankal/education_gov_il/meyda09_2005_3.htm), retrieved 21 December 2005).

Here are some indications of how the legislators' ideas are transformed into detailed practical instructions – the next level which is the formal executive authority level.

D.1.3 Implementation: Education Ministry's Directives for Schools- The Formal Executive Authority Level

The Director-General of the Education Ministry instructions are transformed into physical resources, i.e. the teaching materials to be used.

Two different sources for supplying the national emblems (as teaching materials) were found:

One source is the Ministry of Education, as published in the media (Appendix I.5). The media published reports on the distribution of thirty thousand kits in the education system containing the national emblems. The Education Minister and Director-General made it clear that their intention was to '*enhance studies of Israel's heritage and to strengthen the younger generation's connection to its roots and to the*

national emblems' (Ha'aretz, 18 November 2002, Appendix I.5).

Another source is commercial and freely marketed; the teachers interviewed note that they acquired individual items or entire kits in shops selling educational materials.

The following is an example of a commercial source producing components and entire kits for national emblems displays.

(<http://www.orgadmaps.co.il/Page8297.asp?cat=55&id=338>), retrieved 23 December 2005.



The photograph shows a poster, (part of a commercially-produced kit) depicting the map of Israel, the Scroll of Independence, the flag and the national emblem.

D.1.4 The Perceived Level in relation to Legislative Proposals and Formal Curricular Documents

D.1.4.1 Decision-makers' Perceptions.

In this section, we present the views of educational instructors, inspectors and principals to laws passed, to legislative proposals and to documents produced by Knesset committees, and to written statements appearing in the Director-General's documents.

The verbal data originated from two sources:

1. Interviews with members of the Education Committee, including (a) an Education Ministry instructor specializing in instructing teachers in planning and designing learning environments, (b) a Mayor (a former high school principal and director of the

local School Board).

2. Responses to questionnaires administered to decision-makers – both at advisory and supervisory levels.

None of the decision-makers referred directly to the legislative level. Some respondents assumed on their own initiative a connection or reference to the executive level:

Drora (her name, and all other names, have been changed to preserve anonymity) an Education Ministry instructor said: *I assume that the contents of this kit represent the concept of the Education Ministry. Matters relating to Israel on the executive level always include these items, and Internet sites referring to the State of Israel will always display them. They are a must.*

Interviewer: Who is responsible for the decision to present them?

Drora: The Director-General and the Education Minister, because they wish to promote pride in the country and respect for the Prime Minister. I am familiar with general school policy required by the Ministry, but am unaware of how far it goes – whether it applies to classrooms as well. (Drora, Interview, Appendix I.2). (The responses are word-for-word translations).

Most of the decision-makers mentioned related to the displays when referring to the school and the community. They were asked who should be responsible for making decisions regarding the design of the area within the classroom and why. An instructor's response was: *'The teacher and students; because they are full partners in creating the atmosphere, content and learning'*. (An instructor, questionnaire).

D.1.4.2 Teachers' Perceptions

In this section, teachers' perceptions and interpretations are presented regarding laws, legislative proposals and documents of Knesset committees, and written statements appearing in the Director-General's instructions .

The data originated from two sources: three in-depth individual interviews with teachers from two elementary schools and nine written questionnaires administered to teachers from different elementary schools.

Many of the teachers were unaware of the existence of laws regarding national emblems or national emblems displays. Some admitted that they did not know the source of the instructions

Debora: *'I am unaware of the origin of the instructions to design a national emblem display in class, but it probably came from the Education Ministry'* (Debora, Interview).

Most teachers did not connect the display with Education Ministry directives. Only one teacher, Debora (who completed her Master's degree in Curriculum Development at Tel-Aviv University) noted that the source of the concepts derived from the Education Minister and Director-General's manifesto.

The questionnaires and interviews both reveal that the teachers perceive the form teacher as the source of authority regarding the display in the class, its design and selection of components. In a questionnaire one teacher explains: *'The components were freely selected as comprising the concept of the nation – the flag, anthem and photographs of public figures. I assume that these were the designer's intentions'* (A teacher, questionnaire).

The teachers noted a difference between the ideal situation and the reality. When asked who should be in charge of the display in the classroom, the consensus was the principal in collaboration with the form teacher and the pupils.

The wish is that the principal's role would create unity in the school through the use of a common language; the form teacher would be responsible for managing the classroom and its design; and the pupils would be involved in creating the learning content of the national emblems in order to establish a bond between them and the school as a vital organisation. In practice, however, the teachers noted that the form teacher has sole responsibility for producing the learning content of the display, the

principal merely checks it and the pupils rarely participate.

One teacher commented that the pupils were not involved because the design had been made before the learning process began – it was a preliminary but not a final design. She added, *'I think that the teacher, pupils and a designer should all be involved. In practice, this does not happen'*. (A teacher, questionnaire).

A structured and institutionalised attitude towards designing and displaying the national emblems is very rare, appearing only in one school: *'This is the school's explicit instruction both orally and in writing. There was also an official document, a manifesto containing criteria for general content displays in the classrooms and for evaluating the design made by Dina, the school principal. The teachers were evaluated according to the content board and design in their classrooms'*. (Devora, Interview).

D.1.4.3 Pupils' Perceptions in Different Classes and Schools

In this section, one can see pupils' perceptions regarding laws, legislative proposals and documents of Knesset committees, as well as written statements appearing in the Director-General's directives.

The textual data originated from two sources: written questionnaires administered to 32+30+33 pupils from three classes and six individual interviews with pupils from elementary schools who had also answered the written questionnaires.

The pupils expressed no awareness of the existence of laws regarding the national emblems. They did not connect the display with Education Ministry directives and referred only to the school and the classroom.

The questionnaires and interviews both indicated that the pupils perceive their class teacher as the source of authority regarding the display, its planning, components and design.

Eleven-year-old Itamar explains: *'Our class teacher is in charge. The children can help her, but she is in charge...we can hold elections and choose the children who*

will help her. In my class Debora (our teacher) prepared the display. This is her job. I don't remember if she was helped, although she asked for help with the design.'

Very few children referred to the principal's authority in this matter. Nine-year-old Nitai says: *'The class teacher should decide together with Dina (the principal). Mira, our class teacher, makes the decisions for the classroom, but Dina makes the decisions for the entire school. Our classroom is part of the school. In fact, in our classroom we never discussed things with Mira, because she is our teacher and she decides what our classroom looks like.'*

The questionnaires and interviews both express the pupils' desire to participate in the decision and to regard themselves as a source of authority in their class.

Ten-year-old Tomer says: *'I would like to make changes; we should vote on what is being displayed in our class and the teacher should consult the principal about the next stage because the head is in charge of learning materials. I don't know who decided; I think the teacher did. She is the teacher and she decides what to teach us.'*

Some pupils, such as Tomer, can clearly distinguish between the ideal situation and the reality.

Summary

There is not much awareness of structural and institutional influences

Knowledge of design and display of the national emblems is also quite uncommon at all perceived levels

In addition, there is little knowledge of legislative proposals and formal curricular documents.

While the pupils express a desire to participate in the decision and to regard themselves as a source of authority in their class, any authority is, in reality, the responsibility of their teachers

These data raise questions concerning the way in which the sequence of decisions is taken.

D.2 Towards the Activity Level - National Emblem Component Reservoir.

What occurs in the class during teaching, i.e. The activity level?

In this study, the activity level is expressed in two ways:

1. Three case studies of visual texts – an intensive in-depth analysis.
2. Analysis of the components in the displays which are shown in photographs in 28 classes – a broad picture of the phenomenon.

This chapter includes data relating to the visual sources of the study.

At first, we describe the components of the displays with accompanying photographs and explanations of their significance. In addition, an analysis of the photographs, (which appear in the appendices) collected from twenty-eight displays is presented. This analysis relates to every component of the display; its third section contains three visual case studies, together with a detailed description of the national emblems and an analysis of the content based on the outline for observing and analysing visual texts in the classroom (p.39). Visual studies comprise a combination of explanations and photographs in order to provide a comprehensive picture of the case being studied.

The first section introduces a list of the components in classrooms where they serve as the accepted language in visual analysis. It begins by presenting the source of these components. The description of each item includes a photograph and a short explanation.

D.2.1. Origin of Resources

This section lists the origins of the items in the classroom display.

- A ready-made kit produced either by the Education Ministry or commercially. In both cases the kit contains standard components; the following link refers to the Information Department in the Education Ministry:
(http://www.education.gov.il/mankal/education_gov_il/meyda09_2005_3.htm)
retrieved 9 February 2006.
- ‘Home-made’ components created specifically for the display either by the teacher or by the pupils.
- Other sources.

D.2.2. Visual Images: National Emblems

This section relates to three types of visual images: iconic, indexical and symbolic. An iconic image closely resembles what it is meant to represent, while a symbolic image is an arbitrary sign that does not resemble what it represents (Mishori, 2000, based on Peirce, 1931). An indexical image is defined as one that points to or suggests another image; It is associated with a physical appearance, for example: the sign of a light that expresses speed.

Generally, the national flag, the State emblem and a photograph of a public figure are agreed symbols that include different sets of signs:

Iconic - a photograph of a public figure, the Menorah,

Indexical - the stripes of the *tallit* – prayer shawl

Symbolic - the Star of David.

Mishori (2000) and the website of the Foreign Ministry

(<http://www.mfa.gov.il/MFA/History/Modern%20History/Israel%20at%2050/The%20Flag%20and%20the%20Emblem>), retrieved 23 December 2005

Provide detailed descriptions of the visual origins of national emblems and their meanings. The text on the website was originally published in *Icons and Visual Symbols in Israeli Culture* (Mishori, 2000). Mishori is an art historian, art critic and lecturer at the Open University of Israel.

The following description of the national emblems is based also on the President's website and indicates what "the Establishment" expresses as national consensus:

'On Friday, 14th May, 1948, (the 5th of Iyar 5708, the Hebrew date) the establishment of the State of Israel was proclaimed and the Scroll of Independence was signed. Several months later, in February 1949, Israel's parliament – the Knesset – approved the Flag, State Emblem and National Anthem Law and, in doing so, turned the blue and white flag of Israel and the emblem of the Menorah into the central symbols of the State of Israel'. (from the President's website, http://www.president.gov.il/defaults/default_he.asp, retrieved 23 December 2005).

'The Scroll of Independence, the national flag, the emblem of the Menorah (seven-branched candelabrum), and the national anthem, Hatikva, are the important symbols that represent the rebirth of the Jewish people, the establishment of the State of Israel, and the return of the nation to its homeland after 2000 years of exile' (http://www.president.gov.il/chapters/chap_3/file_3_4_3_en.asp), retrieved 21 December 2005.

Who discussed the State emblem and flag?

A discussion on the State of Israel's flag and emblem was held in the Provisional State Council and Provisional Government between the declaration of the State and 12 February 1949, the first day of the First Knesset's operation. It included a discussion on the establishment of the different national institutions, and the desired nature of the State: Would it have a religious or secular culture? What would be preserved from the rich Jewish tradition? Which values would accompany the culture? Because those engaged in these questions were aware of the significance of the discussion and of their decisions, the decision-making debate regarding the flag and national emblem was prolonged.

(<http://www.cet.ac.il/history/semel/main.asp?doc=frames%2Easp%3Fleft%3Dodotl%2Easp%26right%3Dodotr%2Easp>), retrieved 21 December 2005.

The Official Representative Emblem of the State of Israel

'The iconic symbol of the golden Menorah surrounded on both sides by olive branches on a blue background is the official representative emblem of the State of Israel, displayed on all its official documents and letters, as well as at official state institutions'.



'The Menorah is a copy of the seven-branched candelabrum in stone relief on the Arch of Titus in Rome. It represents the 'homecoming' of the Menorah from its long exile and the renewal of the sovereignty of the people of Israel over their historic homeland.'

'The stone-relief Menorah on the Arch of Titus in Rome depicts the Menorah in the Temple. Its upper half comprises seven branches with cups, knobs and flowers'

'On the bottom of the middle branch are garlands woven into chains of pearls. This central branch rests on a stepped polygonal base, which is embellished with engravings in relief. The upper portion of the Menorah conforms to archaeological findings, to Biblical descriptions and to the writings of Josephus. The olive branches that surround the Menorah symbolize the aspirations for peace of the State of Israel'.

'The word 'Israel' at the bottom of the emblem recalls the inscription Shalom al Yisrael (Peace over Israel) that appears under the three-legged Menorah depicted on the mosaic floor of a sixth-century synagogue discovered in Jericho'.

The process of designing the emblem and the sources of its components are described in the President's website (http://www.president.gov.il/defaults/default_he.asp), retrieved 23 December 2005.

The National Flag of the State of Israel

The flag is a mixed index symbol. It consists of a number of symbolic elements and

cannot be defined as an iconic symbol, although some elements derive from religious objects such as the *tallit* (prayer shawl) It can be defined as an index symbol because although the *tallit* is not copied, its blue stripes are incorporated together with another symbol – the *Magen David* (the six-pointed Star of David) – thus creating a new symbol.



‘The inspiration for the national flag derives from two historical elements that emphasise the connection between the tallit and the Magen David. The colours of the flag are the colours of the tallit: blue stripes on a white background. The symbol of the Magen David is the shape of two overlapping triangles that create a six-pointed star’.

‘In 1933 at the 18th Zionist Congress, a resolution was passed which stated for the first time that, ‘according to a tradition of many years, the blue and white flag is the flag of the Zionist Organization and of the Hebrew people’.

The process of designing the flag and the sources of its components are described on the President’s website (http://www.president.gov.il/defaults/default_he.asp), retrieved 23 December 2005).

D.2.3. Visual Images: Photographs

This section includes:

- Photographs depicting persons (black-and-white and colour)
- Landscape photographs (black-and-white and colour)
- Photographs coming mainly from two sources:
 1. Some were taken from commercially produced items such as calendars or publications issued by the Society for the Protection of Nature, while others came from governmental sources
 2. Ready-made kits produced by the Education Ministry or a commercial company.

Theodore Herzl, a Hungarian-born writer and journalist who foresaw the creation of the State of Israel, and David Ben-Gurion, the country's first Prime Minister, are among the figures depicted in the displays of national emblems. The following are two examples of those depicted on the Education Ministry website:



Former Prime Minister: Ariel Sharon



Current President: Moshe Katsav

There are also photographs depicting the former Chief of Staff of the Israel Defence Forces, Dan Halutz.

These photographs constitute a genre of constant characteristics; they are frontal photographs of the figures' upper bodies whose hands usually rest on a desk; they are dressed in dark suits and white shirts, and are wearing ties. The figures look directly at the viewer, a light smile on their lips. In the background are bookshelves and the Israeli flag. The caption under the photographs introduces the figure's name in large letters, and his or her role in smaller letters.

This visual representation includes different kinds of symbols:

Background symbols: the books symbolize culture, the chosen people as the 'People of the Book' and the Jewish nation based on what is known as the 'Jewish book shelf', a metaphor for Judaism's spiritual and cultural history. The flag is a mixed

index symbol, as mentioned earlier.

The figure's formal dress represents a set of accepted signs indicating that that he or she is a State official, part of the system and an influential decision-maker.



Landscape photographs from different sources include sites of national significance. The following are a few examples from the Education Ministry website:

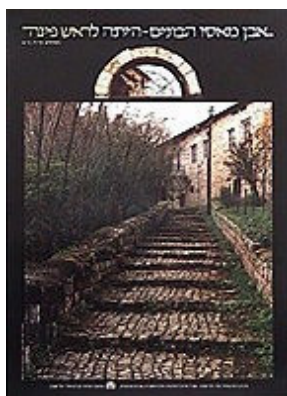
The Western Wall, the Knesset

The national flag flying above the Knesset



The Tel Aviv coastline

A collage of views of the city and an aerial view of the promenade along the Mediterranean



A view of the village in the Galilee, Rosh Pina, with a caption explaining the Biblical source of the name: *'The stone that the builders rejected has become the rosh pina (keystone)'*.

D.2.4. Texts

The National Anthem

Hatikva – The Hope

Composer: Naftali Hertz Imber

*'As long as deep in the heart,
The soul of a Jew yearns,
And toward the East
An eye looks to Zion,
Our hope is not yet lost,
The hope of two thousand years,
To be a free people in our land,
The land of Zion and Jerusalem'.*

The following is based on an introduction from the President's website expressing the meaning embedded in the national anthem:

'The national anthem is one of the symbols of the sovereignty of the State. Its contents reflect the national spirit and might. The national anthem is sung or played at all festive official occasions. When the anthem is played, everyone rises and stands to attention until the end'.

The history of the creation of the national anthem may be found on the President's website (http://www.president.gov.il/defaults/default_he.asp), retrieved 21 December 2005.

The Scroll of Independence

The iconography of the Scroll of Independence resembles a document a pseudo-biblical scroll, suggesting a horizontal scrolled Torah, the Book of the Law. The texture is parchment-like and the font is similar to that of the Torah. The scroll looks rather like a European proclamation scroll or one containing a message.



The following is a photograph of the Scroll of Independence (<http://www.edu-negev.gov.il/goel/bet-yatziv/megila/>), retrieved 2 January 2006):

'The 'Proclamation of the Establishment of the State of Israel', also known as the 'Scroll of Independence' or the 'Declaration of Independence' was ratified in a festive session of the Council of the People on Friday, 14th May 1948 (or, 5th Iyar, 5708 – the Hebrew date) a few hours before the British mandate expired'

The photograph depicts the Scroll of Independence; the upper part is a reproduction of the text and, at the bottom, appear the signatures of those present.

This is a translated quotation from the Scroll of Independence:

'Accordingly we, members of the People's Council, representatives of the Jewish community of the Land of Israel) and of the Zionist movement, are here assembled on the day of the termination of the British mandate over the Land of Israel and, by virtue of our natural and historic right and on the strength of the resolution of the United Nations General Assembly, hereby declare the establishment of a Jewish state in the Land of Israel, to be known as the State of Israel'.

This is the essence of the Scroll of Independence: the establishment of a Jewish State in the Land of Israel.

More information on the Scroll of Independence can be found on the President's website (http://www.president.gov.il/defaults/default_he.asp), retrieved 23 December

2005.

D.2.5 Map of Israel



The display may contain one or more maps. The following are examples of three:

- Road Map of Israel

(<http://www.mapi.gov.il/page?id=maps/400>), retrieved 23 December 2005.

This appears on the Israel Map Authority (a government department) website; by law, its professional authority derives from government regulations on this issue.

- A children's map of Israel published on the website of a commercial company that produces items for school national emblems displays (<http://www.orgadmaps.co.il/Page8297.asp?cat=55&id=639>), retrieved 23 December 2005.



- A physical map of Israel produced by an organisation that develops learning materials

(<http://lib.cet.ac.il/pages/item.asp?item=9611>), retrieved 23 December 2005.

Summary

In this section, we list the components of the display that serve as the accepted language in visual analysis.

D.3 Visual Texts in the National Emblems Display of Israeli Classrooms

D.3.1 General Characterisation of Photograph Collection for the National Emblems Displayed in the Classroom

(Appendix I.6)

This section describes the activity level, comprising everything that occurs in class during lessons.

This level can be observed, documented and analysed. One form of expression is through a collection of photographs all of which were gathered by the researcher between 2005 and 2006 in primary school classes in central Israel. This gives a comprehensive impression of the most prominent items found in the classroom displays. It should be noted that this research focuses on classrooms in secular primary schools and it is assumed that the components displayed in these schools may differ from those of other sectors of the education system; these include religious schools, where research was not conducted. Some items in such schools may include: images of Honoured Rabbis, or other religious leaders or, in parallel with the venerable figures, there are quotations from the Bible which claim Israel's right to the land, images of the Holy Temple in the past or that which is to be built in the future.

Table 4: Summary of National Emblems Displays - Photograph Analysis

CATEGORY	COMBINATIONS	CONCLUSIONS
Maps of Israel	Geographic map, Geographic map + one of the Land in Biblical times, Geographic, decorative map, Collection of maps including one from a commercial source, pupils' creation of plasticized relief maps, cardboard relief maps painted and pasted by pupils, maps painted by pupil No map = 18 (out of 28).	Although most captions relate to the land, two-thirds do not contain a map of Israel. There is a great variety of maps composed of three combinations. Only in one case are the maps made by the children. This fact raises questions concerning the extent of authenticity of the representations in the national emblems display as well as what it signifies concerning the sense of belonging and ownership of the 'tenants' of this class: the teachers and pupils.

CATEGORYY	COMBINATIONS	CONCLUSIONS
Photographs	<p>Colour photograph of the President, Moshe Katzav; Colour photograph of former Prime Minister, Ariel Sharon; Colour photographs of the President and the former Prime Minister,Black-and-white photograph of Herzl and colour photograph of the former Prime Minister, Ten black-and-white and photographs of various public figures, Colour photographs of the former Prime Minister and the President ,Photographs of Israeli landscapes, Colour photographs of the former Prime Minister and the President and black-and-white photograph of Herzl, Paintings of fields, the seven species of fruit and grain mentioned in the Bible collages of photographs, children's drawings and landscape photographs.</p> <p>No photographs = 9</p>	<p>A diversity of choice including individual photographs, or combinations of photographs, Most includes public figures identified with the State.</p>

CATEGORY	COMBINATIONS	CONCLUSIONS
Texts used in national emblems displays	<p>Captions: My Israel, I am an Israeli, The Land I Love, Walk through the Land, What is New? Our Israel, The State of Israel, The Jewish National Fund, Homeland, Civics, I Have No Other Country; I am an Israeli, My Land, My Israel, My Homeland. My Country, Homeland and Society</p> <p>Combinations: Caption + <i>Hatikva</i>, Caption + <i>Hatikva</i> + another text (principles of the school chain/net, cue-cards, and learners' products – what is a homeland?), Caption + <i>Hatikva</i> + the Scroll of Independence + another text (newspaper clips, informative excerpts and concept maps), Caption + <i>Hatikva</i> + the Scroll of Independence, <i>Hatikva</i>, <i>Hatikva</i> + the Scroll of Independence, Caption + pupils' statements, Only captions.</p> <p>No verbal texts.</p>	<p>Almost all of the displays include captions whose phrasing varies. Most titles relate to the Land, rarely to the State. There are various texts on the displays in many combinations but with no uniformity. Most combinations of texts include <i>Hatikva</i> and the Scroll of Independence.</p>
Decorations	<p>No decorations: Seventeen Doves; Flowers, Branches and Trees, Geometric paper-cuts, Scroll-like patterns with flower decorations, Decorations in various colours, Coloured hearts above the flag.</p>	<p>Two-thirds of the boards have no decoration. Decorations vary in their combination of items.</p>

CATEGORY	COMBINATIONS	CONCLUSIONS
Background	Wall carpet, Exposed wall, Cardboard or coloured paper (blue, light blue, white, brown, green and orange).	No uniformity, but various combinations of items
Location	In the front to the right of the blackboard, In the front, to the left of the blackboard, On another wall	No uniformity

Summary: A General Characterisation of the Photograph Collection of Emblems in Classroom Displays (Appendix I.6.)

This section presents components observed in the classroom display. The analysis aims to show how the designers chose, either consciously or unconsciously, to present their views.

From the twenty-eight photographs noted in primary schools, the following findings emerged:

- A lack of uniformity. There are many combinations and a variety of options.
- Frequent appearances of the Land of Israel expressed in words while visual expressions of the land, such as maps or photographs, are scarce.
- A noticeable presence i.e frequently displayed photographs of leading public figures identified with the State such as the Prime Minister and the President. Other: frequently found items are the symbols: the flag and the national emblem.
- Texts of the national anthem and the Scroll of Independence appear frequently; this is significant as it indicates how both the State of Israel and the Land of Israel – the territory – are perceived.
- The majority of the items come from commercial sources This raises questions

concerning the extent of the authenticity and originality of what is displayed in the displays, as well as the significance of this finding in relation to the sense of belonging and ownership of the ‘tenants’ of the classroom: the teachers and pupils.

D.4 Perceptions of National Emblems in the Classroom

Display

This section presents the perceptions of the three groups of participants regarding the visual representations of national emblems in the classroom.

Mentors, principals and inspectors contribute their values, beliefs, experience and abilities into guiding student teachers or novices as well as experienced teachers in implementing Education Ministry directives (According to Goodlad, 1979), this constitutes the perceived level; it may be expressed through interviews and questionnaires.

The pupils’ perceptions and interpretations of the display in their classrooms. This constitutes, according to Goodlad. (ibid.), the experiential level and may be revealed through questionnaires.

A content analysis was made of the participants’ answers in interviews and written questionnaires yielding three significant dimensions:

- (a) The significance of the national emblems display: the dimension of status
- (b) The curricular aspect: affinity to the curriculum
- (c) Messages and meanings of the display and its components.

D.4.1 Significance of the Display: The aspect of Status

An analysis of the responses to the interviews and written questionnaires indicates four categories relating to the significance of the display and its necessity:

(a) The display is important: the content is important, there is agreement with the contents - This means: Pupils approve of the contents.

(b) The display is important: the pedagogical direction is important, showing agreement with pedagogical mediation

(c) The display is not important: the content is not important; there are objections to the content by the pupils.

(d) The display is not important: the pedagogical direction is not important; objections are voiced regarding the pedagogical mediation

Decision-Makers: Instructors, Supervisors, and Principals' Attitudes

This section relates to the attitudes of participants who are decision-makers. Their identities are designated as PM1, PM2, PM3, PM4 and PM5.

An analysis of the decision-makers' responses reveals that their attitudes are divided and balanced between recognition of the importance and value of the display and critical approaches regarding the pedagogical considerations. There is no reference to the value of the content in itself.

The following are examples of responses from an interview and questionnaire:

'The display board is important: the pedagogical direction is important as it agrees with pedagogical mediation'

'The display faces the pupils. It has a place of honour in the classroom, usually on the right-hand side of the blackboard. When importance is acknowledged, we recognize its value and accommodate it. What matters is the mediation, the treatment, the

teacher's approach. The display is standard, its use is significant: When it reflects the teacher's interpretation, the design of the board is unique, and that is its beauty...it becomes integrated into the class' (Drora, Interview, Appendix I.2).

Responses of decision-makers' are critical as regards the pedagogical aspects:

PM3: *'It seems to me that this display is seen throughout the school year but no one thinks about its contents'.*

PM4: *'Is any attention paid to these photographs during the year, or are they just hanging there? And in time we stop noticing them at all. They express no uniqueness, no thought, no consideration. To me personally, they suggest indoctrination both of the teachers and the pupils'.*

Most of them are critical of teachers' mediations and considerations:

'When you don't know how to occupy the pupils, the easiest solution is to work on the national display. This is when there is no perception of a learning environment. The approach is superficial and so are the motives...to cover space'. (PM4).

Teachers' Attitudes

Analysing the teachers' answers reveals that they emphasise the significance of the display and accept its pedagogical necessity. They do not convey any message of objection to the content of the display or its pedagogical mediation, although they may have some ideas as to how this mediation can be improved.

The following are examples of teachers' responses:

'The display of the national emblems contains all the symbols that are unique to the State of Israel' (A teacher, Questionnaire).

'It is impossible to absorb the meanings of the components without mediation....the pupils walk past the symbols every day and they do not always know who signed the Scroll of Independence, what it says...they recognise the flag, but they do not always

know why it was chosen...I think it is an important topic pertaining to our very existence in this country, and it is important to connect it to every topic studied, particularly current affairs' (A teacher, interview).

'The messages convey the most important emblems visually. It is important to convey these messages. We can think and find ways to improve how they are presented and what accompanies the learning environment: activities, of course...an interactive environment' (A teacher, Questionnaire).

Pupils' Attitudes

An analysis of the pupils' responses indicates that more than twenty-five per cent suggest that the display is important to them either because they think its content is important or because they agree with the content.

The following are examples of some pupils' responses in interviews:

Nitai: *"The State of Israel is more important than mathematics lessons. It is very important but pupils are not interested in it".*

Ron: *"The display of the national emblems is important because it represents Israel".*

Yoel: *"You cannot do without this board because it represents us".*

Almog: *"You cannot do without this board because it is holy for the State of Israel".*

Lihi: *"You cannot do without this board because it is important to the Jewish people and to the country".*

An analysis of the pupils' responses indicates that more than twenty-five per cent consider that the display is important and the pedagogical direction is also important.

Examples of responses to the questionnaires:

Shai: *"I think it is an important display because it symbolises the people and has wise messages".*

Adi: *"It is important to me because these are the symbols of the State of Israel. It explains about the Land of Israel".*

Keren: *"We cannot do without this board because we will learn about it during the year, and it is good if it stays".*

Nadav: *"It is an important board because we have to know about the State, because we are learning about the Land of Israel, about the State of Israel".*

An analysis of the pupils' responses indicates that about fifty per cent of the answers convey objections to or criticism of the pedagogical considerations.

Examples of responses to the questionnaire:

Imri: *"No, it is not important because I already know these things".*

Yarden: *"I think we can do without the board, although these symbols are important for the State of Israel, but it does not really interest us...only when you (i.e. the researcher) came...then it caught our eye".*

Lavi: *"Yes, we can do without the board...no one looks at it".*

Assaf: *"It is not really important, because it is not a real 'government' display"*

Danit: *"For me, it is a regular board, like all other boards in the class".*

Roni: *"It is an unimportant board stuck in the middle of the class".*

Nadav: *"Yes, I think there are more important things".*

Lotem: *"Yes, we can do without it, because we do not learn anything from it and it is in the way".*

To summarise the pupils' responses, the answers vary. Approximately half contain positive attitudes towards the display, either because the respondents appreciate its content or its pedagogical meaning. At the same time, about half the pupils object to the board. The main criticism concerns its pedagogical mediation. Very few answers revealed objection to its content.

Summary of the Research Population's Perceptions of the Status of the Display of National Emblems and their Significance

This section summarises the implications of the data analysis concerning the content of the national emblems display.

No significant criticism or objection to the content can be found among any of the groups.

Regarding the pedagogical aspects of national emblems display status, the results of the questionnaires varied considerably: Certain decision-makers, mostly mentors, and more than half of the pupils express criticism of the pedagogical aspects of the display. Decision-makers challenge the legitimacy of the pedagogical direction while pupils express objections, mostly concerning the ineffectiveness of the presentations. Teachers emphasise the significance of the display and accept its pedagogical necessity; they also accept the necessity and desirability of having the display of national emblems in class.

D.4.2 Curricular Aspect: Affinity to the Curriculum

This section presents the data concerning the curricular implications of the display. What is the affinity between the curriculum and the display?

Decision-Makers: Instructors, Supervisors and Principals' Attitudes

An analysis of the decision-makers' responses reveals some differences in attitude

regarding the affinity between the curriculum and the display.

Attitudes vary along a continuum between lack of interest and performance integration as part of the natural learning process in class. The following represent some of the responses:

Lack of interest, lack of knowledge or lack of reference:

PM1: *"There is no connection to the curriculum"* (Questionnaire).

PM2: *"I am not aware of any such learning activities"* (Questionnaire).

PM4: *"I am not aware of any activity performed in relation to the photographs"* (Questionnaire).

Examples of evidence pertaining to general interest without evidence of specific activities:

PM1: *"As far as I know, we deal with the topic a lot around Independence Day. During the year it is a 'static' topic"* (Questionnaire).

PM3: *"There are ceremonies held at school for Memorial Day and Independence Day"* (Questionnaire).

Examples of evidence regarding performance integration as part of the natural learning processes in class:

PM5: *"In my opinion, there is a need to develop a spiral programme for the presentation of such national emblems.. It has to be constructed in accordance with the class curriculum, and we have to decide that, for instance, in Grades 1, 2 and 3, only some items will be on the board, excluding the map. Pupils of these ages cannot read maps. They learn how to read a map only in the fourth year, so what does a map mean to a young child? In the lower grades they do not understand the significance of the roles of President and Prime Minister".*

PM1: *"Pupils in the lower grades cannot read simplified texts (i.e. those using vocalised spelling), so they will not even try to look at the Scroll of Independence. In the fourth year, however, the map can be added, taking their reading ability into account and adding symbols that the pupils are capable of understanding. Obviously, before adding symbols to the display, teachers must explain them. As for its position, each staff member must decide whether the display should be 'ready-made' or made especially with the assistance of the art teacher. I believe one has to make a distinction between neutral symbols and persons in office. Perhaps we ought to think about two different displays, even if they are placed next to one another"* (Questionnaire).

'I believe these items are an endless source of information. Each teacher can use them, and the sky is the limit. In practice they are connected to history, to the Bible or to the holidays, but I regard them as a resource that may be connected to any subject related to language, homeland and society. For instance, when you teach about Greece, you refer to the Scroll of Independence as a document of sovereignty...I tell the teachers: I do not want an isolated national emblems display, I want national emblems to be part of the learning process because all subjects on the curriculum are connected to our national identity, to the Land...' (Drora, Interview, Appendix I.2).

Teachers' Attitudes

An analysis of the teachers' responses reveals various feelings when relating to the affinity between the curriculum and the display.

Responses ranged between lack of interest and performance integration as part of the natural learning process in class. The following are a few examples:

Lack of interest, lack of knowledge or lack of reference:

'I admit I do not give it too much thought. There are more important displays in class' (Debora, Interview).

General interest with no evidence of specific learning activities:

'There is a connection between the photographs and the 'Homeland, Society and Civics' curriculum' (A teacher, Questionnaire)

'There is a close connection, because the symbols are significant for the State of Israel and everything we teach relates to the development of the State of Israel', (A teacher, Questionnaire)

'There are many ideas, lesson plans, books and websites with numerous suggestions for activities involving the national emblems'. (A Teacher, Questionnaire)

Performance integration as part of the learning processes in class:

'During the lessons we add products and designs made by the pupils – summaries, paintings, drawings, artists' works, current affairs – so that the display reflects what the pupils do and create' (A teacher, Questionnaire).

'These are components that facilitate discussion and learning, and relate to other topics. For instance, the words of Hatikva: yesterday the anthem was sung in a memorial ceremony for Rabin. When we returned to class, the pupils noticed the words of the anthem on the display. We also talked about the emblem in class' (Debbi, Interview, Appendix I.3).

'At the teaching level, I use the board to show connections between events (Rabin Memorial Day, Holocaust Memorial Day and Independence Day); I refer to the board and draw attention to it. Last year we used it in a school activity on the concept of 'symbol', an investigative activity about the Menorah. This year we are committed to teaching and testing twenty basic concepts out of a hundred regarding heritage, democracy and Zionism. In cooperation with the junior high schools, as part of the community continuum, we decided to introduce items relating to Zionism. Working on the issue of the emblem, we became involved in investigative activities pertaining to the Menorah and related it to the display, while discussing it in class. This year we are discussing the basic concepts, but not too intensively' (Debora, Interview).

Pupils' Attitudes

Analysing the pupils' responses reveals different levels of feeling with regard to the affinity between the curriculum and the national emblems display.

Responses vary along a continuum between lack of interest and performance integration as part of the natural learning process in class. The following represent some of the responses:

Lack of interest, lack of knowledge or lack of reference:

'There is no connection between the board and what we learn in class'
(Questionnaire, Grade 6).

'I do not remember any activity' (Questionnaire, Grade 6).

Expressing general interest with no evidence of specific activities:

'We learn about the people of Israel and the State' (Questionnaire, Grade 5).

'There are tests about it, Independence Day, for instance...about the signatures on the Scroll...' (Questionnaire, Grade 5).

Examples of evidence regarding performance integration as part of the learning processes in class:

'We learned about the flag and that it comes from the prayer shawl. We learned that in the second grade....a long time ago. About the emblem, the Menorah/Chanuka lamp with regard to the oil lamp miracle in the temple...' (Itay, Interview).

'We learned about the anthem and what its words mean. We wrote things about the State in the third grade....about the flag....We use the map when learning about the coastal plain and in homeland and society lessons. Debora (our teacher) explains things about the establishment of Israel and points to the flag. We do not use it much' (Ofir, Interview).

'In the fourth grade we learned the words of Hatikva by heart. It helped us

more. We learned about the flag, what they wanted before, who decided about this one... I do not remember the Scroll...we talked about what it is...' (Lynn, Interview).

D.4.3 Messages and Meanings of the Display of National Emblems and its Components.

This section presents data relating to the implications of messages in the display. Analysing the answers to the questionnaires reveals seven areas of messages and meanings:

(1) Messages of information/data: the display as a source of information and factual background.

(2) Messages of national values: the display expresses national feelings towards the State of Israel and the Land of Israel such as a sense of uniqueness, of belonging and of justifying the country as a homeland for the Jews.

(3) Uniqueness: the meaning of the display as a unique expression of our national identity.

(4) Belonging: the significance of the display as an expression of belonging to the Land of Israel and the State of Israel.

(5) Justification: usually refers to the connection between the past and the present,: explanations about historical continuity as a justification for the existence of a national identity.

(6) Messages of religious value: the national display as an expression of the religious affinity of the Jewish people to the State of Israel and to the Land of Israel.

(7) Pedagogical messages: the national emblems display as a teaching and learning resource.

Messages expressed by Decision-Makers: Instructors, Supervisors and Principals

An analysis of the decision-makers' responses reveals that there is no reference to the display as a tool for the justification or conveying of religious messages.

PM3: *"It shows accepted images that everyone should know and absorb".*

PM5: *"I think they took what the teachers believe are national emblems and placed them on the wall. If they display a photograph of the Prime Minister, I do not understand why they do not add photographs of other leaders, such as the President and the Chief of Staff".*

PM5: *"I believe that the composition of 'the people of Israel', which is made up of many immigrants and many families that are uninvolved in their children's formal education, means that the school has to provide the information about national emblems and other civic issues. Therefore, we have to devote more thought and attention to the issue, and present it to the pupils methodically, and then we will be able to enjoy their knowledge of this important topic".*

Messages of National Value

Belonging: the significance of the board as an expression of belonging to the Land of Israel and the State of Israel: 'I believe a person has to feel that he or she belongs. This sense of belonging provides security. It is important to nurture the pupils' sense of place and love for it. As regards the caption 'I have no other country' - to me it is a message of personal belonging' (Dora, Interview, Appendix I.2).

Pedagogical Messages

PM3: *"It is an attempt to convey messages. Values are not internalized by seeing an attractively-designed display, not even when a person sees it every day for a whole year".*

PM4: *"Some of the education in this country is patriotic. The display represents part of this education. Perhaps I do not understand what you mean by 'choice' in this respect. In my answer to why these symbols serve as visual images in class, I meant*

that they are national emblems, and thus relate to national education, something like indoctrination. One does not ask why, it is just there and one has to know it because we (that is, the pupils) are part of the country (nation) and these are its symbols. What is called 'basic knowledge', the 'assets' of a certain nation".

PM2: *"The message is one of uniformity and consensus that is far from reality".*

PM5: *"I have no doubt that the intention of a teacher who designed such a national emblems display is good. However, a pupil who sees these displays without receiving any explanation or being assigned tasks does not absorb the meaning of each item. Moreover, there are items the pupil cannot understand because they are not in the curriculum and they have never encountered them".*

Messages Expressed by Teachers

An analysis of the teachers' responses indicates that they relate to messages of information/data and to messages of national values, such as a sense of uniqueness and belonging. Teachers express their understanding and commitment to justification messages and of their pedagogical role in creating a sense of 'Israeliness' in their classes.

The following are a few examples:

Messages of information/data:

'Without mediation one cannot absorb...the pupils walk past these emblems every day and often they do not know who signed the Scroll of Independence. They recognize the flag, but do not always know why it was chosen' (Teacher, Questionnaire).

'The display is concerned more with 'Homeland and Society'. As far as I am concerned, it is concerned with education for values and basic knowledge, with symbols that represent the unity of the State. It is important that pupils are familiar with them. For instance, the pupils asked questions such as: Who, from all the people on the display, is the Prime Minister, and what is a government? (Grade 2, ages 7-8). It is the only source of information for pupils whose parents do not talk about these

things at home' (Debbi, Interview, Appendix I.3).

Messages of National Values:

Uniqueness: *"the significance of the board as a means in which national identity is expressed"*(Teacher, Questionnaire).

'Symbols, motifs and figures from our life in Israel and the definition of a Jew' (Teacher, Questionnaire).

'Reflecting 'Israeliness'. An attempt to 'capture' the motifs symbolizing the State and nationality' (Teacher, Questionnaire).

'This is the national emblems display containing all the symbols that are unique to the State of Israel' (Teacher, Questionnaire).

Belonging: *"the significance of the board as an expression of belonging to the Land of Israel and the State of Israel"* (Teacher, Questionnaire).

'For me, these symbols are a link between where I came from and where I am heading, a sense of belonging. I was educated in the United States, and this sense of belonging is emphasised there. You do not start a day without seeing the flag, without hearing speeches. Patriotism is emphasised there and it disturbed me because I did not belong. One has to have a sense of belonging, one has to know. We may criticise what is happening in this country, but we have to feel a sense of belonging to the place where we live. I am a patriotic person and am really attached to this country. I cannot imagine living anywhere else. I find this display necessary' (Debbi, Interview, Appendix I.3).

Justification: *"usually refers to the connection between past and present, explanations about historical continuity as a justification for national identity"* (Teacher, Questionnaire).

Messages of Religious Values

'The symbols are meaningful to the State of Israel and everything we teach relates to

its establishment and existence. Each symbol has a meaning that is important to me as a Jew. For me they symbolize the uniqueness of the State of Israel and Jewish tradition and values' (A teacher, Questionnaire).

Pedagogical messages:

'I am in favour of conveying these messages. When you design a national emblems display, it is not only about the national emblems...one has to relate to the Land of Israel....Why is it important for these messages to be conveyed? Because it is part of the culture, part of my mission as an educator...it is not done intensively. It is enhanced according to learning events which crop up from time to time It is the school's responsibility to establish such a display in every class to convey basic national messages. The school cannot do it all...it depends on school priorities' (Debora, Interview).

Messages Expressed by Pupils

From an analysis of the pupils' responses in the questionnaires and interviews, it seems that all types of messages – information/data, religious values and pedagogical values – are represented. Messages regarding national values in the national emblems display are the most emphasised, both in number and quality.

Examples of messages of information/data:

Ayala: "The board is there to help us know about the Land of Israel and respect our country and know the anthem, the Scroll of Independence and the laws of the State of Israel".

Ofir: "So that we come and read it to know the history of the State of Israel".

'Because these are the things that symbolise Israel, my country. Our anthem is important to the State of Israel. There are symbols and it is important that they pass from generation to generation, so that people know them. It is important. The board displays all the main things' (Opal, Interview).

Examples of pedagogical messages:

Hila: *"I believe it is an important display because you have to learn about Israel and the Scroll of Independence".*

Yoad: *"In my opinion sometimes yes and sometimes no. The display is important because it shows us what we are learning".*

Ravid: *"The display is a bit important because you can learn from it about the Land of Israel: it tells you about what happened here once".*

Debbi: *"I think the display is important because if you do not know something about, say, what is on the Scroll of Independence, you go to the display and read it, and then you can remember and know".*

Ayala: *"I think we shouldn't give up the display because it teaches us the symbols and all kinds of laws and customs of the State".*

Examples of messages of religious values are rather scarce:

"The State of Israel is more important than mathematics. It is very important, but pupils are not interested in it. Most pupils here are not religious. I am religious. I am the most interested; perhaps there are a few more who are interested. In a way, the connection between the flag and the tallit, the prayer-shawl, is not clear because non-religious people do not wear a tallit. I also believe in the emblem, it shows that the State now exists'. Some people do not believe in the miracle of the oil in the temple..." (Nitay, Interview). (He is referring to the miracle of Hanukka when oil for one day lasted for eight days).

Messages of national values:

Examples of evidence expressing uniqueness:

'These are the emblems of the State. The display shows us the State, with its emblems;

it shows we have a State of our own, an emblem that is our own, a flag that is our own. It is important that the State is unique, so that other countries will know that we are Israel and not the United States; that we are 'on the map of the world' as well' (Itamar, Interview).

Adi: "Because they (the emblems) symbolize Judaism, the Land of Israel, our uniqueness, to all peoples and countries".

Maya: "The symbols were selected for the display since they are typical of Israel. They characterise my history, my present and my future".

Examples of evidence expressing belonging:

Inbar: "The message is that I am a part of Israel and not separate from it".

Assaf: "The State is important to us, that we have a great country".

Adi: "These are emblems that symbolise our heritage and us".

"Because we feel that they (the emblems) belong to our State. The country is ours and we need not give it up. It is more important than mathematics or exercises. Because it is our country, and we will never replace it even if we have to make sacrifices. We have no other country. We have to know Hatikva, the national anthem, and the national emblem of our country" (Lynn, Interview).

Examples of evidence expressing justification:

Shoval: "The Land of Israel is very important and it takes a lot of effort to build a country".

"The symbols are connected to the history of the State of Israel. It gives me a good feeling to know that I am looking at something very important. Lots of people worked hard to establish it (the country). I am happy I am studying in a school like this...in a place where I was born, and see things that are unique for our country. It is important

because we are not in any other country, and we never had another country, we had wars...now that we have a State we are stronger" (Nitay, Interview).

"I don't know. A feeling of pride. People have worked so hard so that we could have a State. I don't feel history...I do not feel connected because it happened such a long time ago...a time I do not know...it is still somehow connected...it is, after all, my State. A little bit, because if I move with my father for five years abroad, I will not feel sad to leave the country, maybe the family and friends, for instance" (Omer, Interview).

Summary of the Findings: Messages and the Meanings of the Display and its Components

This section summarises the findings that can be made from the data analysis relating to the significance of messages in the display. An analysis of the responses in questionnaires and interviews revealed four domains of messages and meanings to which the participants testified.

Messages of national values: there were indications that decision-makers, teachers and pupils all regard the centrality of the display as an expression of a sense of national identity with the State of Israel and the Land of Israel. These were the most prominent messages in all three groups, both in number and in quality.

All three groups provided evidence of the following:

Uniqueness: the meaning of the display as an expression of how national identity is quite distinct;

Belonging: the significance of the display as an expression of belonging to the Land of Israel and the State of Israel.

Justification: usually refers to the connection between the past and the present, explanations about historical continuity as a justification for feelings of national identity.

Evidences were also provided regarding messages of information/data: the display as a source of information, data and factual background. In this respect, the participants identified the rational-factual role of the emblems.

Of the evidence pertaining to pedagogical messages, i.e. the display as a teaching and learning resource, different responses were voiced among the various groups: teachers identified the potential, while decision-makers and pupils expressed serious criticism and raised questions.

Messages of religious value: the national display as an expression of religious affinity to the State of Israel and the Land of Israel. Responses in this domain were scarce among all three groups.

These findings give rise to a discussion on the question of how the design of national emblems displays confront the Israeli reality, fluctuating between consensus and conflict.

It should be emphasised that the teaching of history has undergone changes and developments whereas the presentation of the national symbols in classrooms displays has remained static and is now considered by some educators out of date, while others appreciate their necessity.

D.4.4 Three in-depth Case Studies of Visual Texts in Displays of National Emblems:

This section presents the findings of three in-depth visual case studies. It depicts the activity level, reflecting what occurs in class during teaching. In this study, the activity level is shown by the visual representation of national emblems displayed in classrooms. The researcher's familiarity with the researched schools and the particular classes created feelings of trust and good communication, and enabled the collection of these data.

The teachers whose classes participated read the researcher's analysis and interpretation and voiced their opinions, thus adding a further layer to the significance

of the visual representations in their classes.

It will be argued that it seems that the variety of visual representations displayed in those three in-depth case studies has pedagogical significance rather than content significance, and that those displays do not challenge the consensus with regard to the concept of ‘nationalism’.

D.4.4.1 Debbi's Class

Background details: Education: Bachelor's degree in Communications and a diploma in primary school teaching. Teaching experience: First year of teaching, a second-year form teacher. Formerly a drama instructor on a kibbutz.



Photograph No. 1: A view of the display in Debbi's class. The main caption reads 'My Country' and the lower captions read 'National Corner' and 'The State of Israel'

The location of the display is to the right of the blackboard facing the pupils. Above it is a wooden strip on which small pictures can be attached and underneath are electricity sockets. An electric cord hangs above a socket. Under the display of national emblems there is a pupil's desk on which are folders, books and worksheets (see Photograph No. 2).



Photograph No. 2: The display beside the blackboard under which is a desk with folders, worksheets and teaching materials.

A poster depicting the components of the display is pasted onto a blue and white background. The choice of coloured surfaces seems random.



Photograph No. 3: The main caption reads 'My Country' and the lower captions read 'National Corner' and 'The State of Israel'.

Above the poster appears the statement 'My Country' in blue-grey letters framed in green-grey on a white background. The caption appears to be a computerized printout made by the teacher (Photograph No.3).

The poster is commercially produced. According to the teacher, it had been bought before the school year as preparation for designing the national emblems display.

The poster carries the captions 'Nationality Corner' and 'The State of Israel' separated by the Star of David. It resembles a folded ribbon, whose ends are reminiscent of triangles cut to prevent the hems unravelling (Photograph No. 3).

The poster is divided into three longitudinal domains: (a) on the right is a perpendicular strip containing the national emblem, a photograph of Herzl and a photograph of the President; (b) on the left is a perpendicular strip containing the national flag, the words of *Hatikva* and a photograph of the Prime Minister. Above each photograph and emblem are captions with the names of the figures or the titles of the emblems. The words, 'The National Emblem', are above the national emblem and

the caption 'The Prime Minister' is above the photograph of Ariel Sharon.

The third domain, (c) the middle strip, contains a coloured map of the State of Israel. Its bottom section is attached to a photograph of the Knesset in Jerusalem. The map appears to emerge from the Knesset (Photograph No. 2).

The map is neither geographical nor topographical. It seems to be an imaginary, hybrid creation dividing the territory of the State of Israel into regions: it does not indicate international borders or relate to neighbouring countries and the Palestinian Authority. However, major cities, regions, the Sea of Galilee and the larger mountain ranges (such as the Carmel) can be seen. The entire map is framed by a black line separating it from the other surfaces. The colours of the map are green, brown-orange and yellow; they are highlighted and differ from the colours of the other strips, which are blue, light blue, black and white.

Researcher's Interpretation: Messages and Meanings of the Display

This section presents the researcher's interpretation based on a deciphering of the visual texts viewed from the rhetorical approach. The main messages are those emphasising the sovereignty of the State of Israel. The flag appears four times, once separately as a whole entity, twice as background to the photographs of the President and the Prime Minister and once in the Star of David and the two blue stripes between captions.

This message is also apparent in the photographs of the President, the Prime Minister, the national emblem and the Knesset. This concentration of visual expressions reinforces the message on every level.

Messages of Historical Justification

Elements connecting the present State to its vision and the history of the Jewish nation include the photograph of Herzl, the 'visionary of the State of Israel', and the words of the national anthem.

As stated earlier, these symbols – the flag, the national emblem and photographs of

public figures – are accepted symbols that include different sets of signs: iconic (a photograph of a public figure, the Menorah), index (the stripes of the *tallit*) and symbolic (the Star of David).

The entire poster has a symmetrical structure that creates parallelism.

The emblem of the State on the right is parallel to the flag on the left; the photograph of Herzl on the right parallels the words of *Hatikva* on the left; the photograph of the President on the right parallels the photograph of the Prime Minister on the left. This symmetry serves to reinforce the message behind each photograph creating a kind of dialogue between parallels. It enhances, for instance, the connection between the historical justification of the State of Israel and present-day sovereignty.

The words, 'My Land', above the board constitute a general statement because from the hierarchal perspective it is the 'higher concept' from which all other messages are derived. The caption indicates a sense of national belonging to the land of Israel more than to the State of Israel; this message is reinforced by a map of Greater Israel. Beneath 'My Land' and second in hierarchical significance are the captions 'National Corner' and 'State of Israel'. 'National Corner' is linguistically redundant as it states the obvious. 'State of Israel' constitutes a general statement and a framework for all the hierarchal symbols listed underneath.

There is no hierarchy in terms of size. All the components appear to be equally important and nothing seems to have been omitted. There are no gaps between the components, possibly the designer of the poster believes all the messages to be equally important. It is also possible that s/he had not taken this fact into account.

The poster uses cold colours – light blue, blue, black and white – for the emblems and most of the photographs of public figures, while warm colours – brown, yellow, orange and greens – are seen in the map at the centre. The Prime Minister's photograph also contains warm colours. There are two implications; firstly, both the map and the photograph of the Prime Minister stand out among all the other elements and, secondly, the colours create an affinity between the Prime Minister and the map. A message conveyed in such a way is one of the significance of the sovereign

territory symbolized by a sovereign figure: a connection is made between the figure and territorial sovereignty.

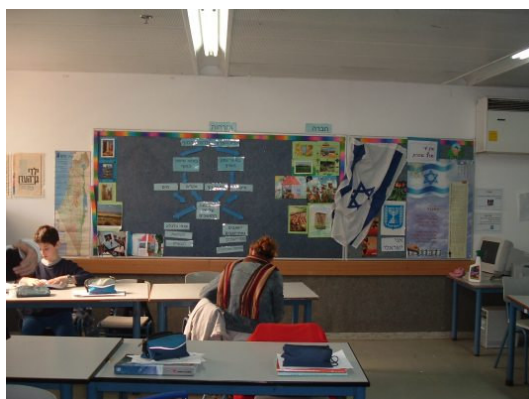
The national emblems display contains nothing personal; there is no expression of the pupils' feelings. The presence of the teacher is reflected only by her choice of the ready-made poster, a statement in itself. The poster might convey a message of validity, a kind of acceptance of a more 'professional' representation. Perhaps, as a novice teacher, the designer sought to express it in this way because she was unable to express patriotic messages in her own design. It should be noted that other sections of this classroom are filled with dynamic children's products, and there is an authentic reflection of the learning processes with the involvement both of the teacher and the pupils. The teacher may have bought a ready-made poster in order to 'do her duty' of meeting the accepted school norm. This assumption is reinforced by the teacher in her interview.

An effort has been made to isolate the national emblems display and 'sanctify' it in contrast to the other visual texts. Nevertheless, the desk near the wall incorporates it with 'secular' class materials used in the daily learning activities.

The following questions must be asked: Does the need to approach a desk with learning materials bring the pupils closer to observing the national emblems display? Does it present the contents in a way that 'meets the children's eyes' literally and figuratively? (Photograph No. 3).

D.3.2.2 Debora's Class

Background details: Education: MA degree in curriculum studies and a diploma in primary school teaching. Teaching experience: 12 years of teaching, a fifth-year form teacher.



Photograph No. 1: A view of the national emblem display and the civics board depicting the mapping of concepts.

Appendix of the data analysis contains more photographs of the display in Debora's class. (Appendix I.8)

The display of national emblems is located on the back wall of the class opposite the blackboard. The pupils' desks face the display when working in groups or individually; it is therefore accessible and can be observed freely (Photograph No.2 Appendix I.8). In frontal lessons, the pupils face the teacher who stands in front of the blackboard.

The display consists of four elements: two captions with texts on the right-hand side of the wall; a board containing national emblems on a grey wall carpet, including a commercially-produced poster of the national emblems, collages made by the pupils and a concept map related to 'Homeland and Society'; and the map of Israel on the left, outside the carpeted area on the exposed wall.

The background is a grey wall carpet bounded by a rectangular light-coloured piece of wood. Around the board is a frame marked by paper in different colours. (To the left of the board above the display is an air conditioner, and to the left of this is a table with a computer. On the wall above the computer, beyond the coloured frame, are two written captions on rectangular white surfaces (Photograph No. 9 Appendix I.8). To the left of the board, beyond the coloured paper frame, is a geographical map of Israel (Photograph No. 7 Appendix I.8).

On the right-hand side of the board is a commercially-produced poster with the following symbols against a background of white clouds in a blue sky:

A copy of the Scroll of Independence is on the right-hand side of the poster. An

illustration, a hand holding the scroll, is on the right of the display (Photograph No. 9 Appendix I.8).

The flag of Israel is displayed on the top left-hand side of the poster with a print of the national emblem (Photograph No. 11 Appendix I.8).

In the lower left-hand part of the display are the words of the national anthem and underneath an illustration of a hand holding a line of small flags (Photograph No.11 Appendix I.8).

Above the poster, in the top right-hand part of the display, the board is decorated with small, colorful flowers. Beside them is a caption printed and laminated on white paper. This is attached to blue cardboard cut asymmetrically and placed on the frame with the various colours extending beyond it. The text reads, 'I have no other country' (Photograph No. 10 Appendix I.8) and is computer-printed in a brown font resembling handwriting; it is framed by drawings of leaves.

A large, real flag hangs diagonally on the left-hand side of the display (Photograph No. 5 Appendix I.8).

Between the flag and the poster is a triangular area comprising four elements (Photograph No. 5 Appendix I.8): red-orange flowers above the national emblem; a bright blue and white commercially-produced print; a caption printed in blue on white paper reading, 'I am an Israeli'; and two paintings of Israeli landscapes where the dominant colours are brown-red and yellow (Photograph No. 8 Appendix I.8). One painting is partly concealed but shows views of a village and a field, while the second depicts four of the seven Biblical species that characterise the land – vines, wheat, pomegranate and fig trees – gathered into a garland together with a hammer. This garland appears against a background of open spaces of fields and mountains. At the bottom is a quotation from the Bible printed in a font resembling Biblical letters: 'A land of wheat, and barley, and vines, and fig-trees, and pomegranates; a land of olive trees and honey' (Deuteronomy: 8, 8).

There are presentations related to 'Homeland and Society' adjacent to the national

emblems. The flag is connected to the next board in the continuum (Photograph No. 2 Appendix I.8). Above this board on the wall is a square of blue cardboard with the caption 'Society' under which is a series of collages made by the pupils, including photographs and drawings depicting sites and landscapes (Photograph No. 6 Appendix I.8).

In the centre of this board is a chart showing the connection between the landscape of two different regions (the north and the coastal plain), and areas showing society's influence: the 'Lives of Residents'. The legend consists of isolated words or combinations of words including expressions of affinity with the land? On the left-hand side is a series of five photographs connected to the board, one underneath the other (Photograph No. 7 Appendix I.8).

Outside the board on the exposed wall is a geographical map of Israel (Photograph No. 7 Appendix I.8).

Researcher's Interpretation: Messages and Meanings in the Display

This section will present the researcher's interpretation based on a deciphering of visual texts. Because of the large number of components, their classification in a table should be helpful in facilitating its analysis.

Table 5: A summary of the Components in Debora's Class

Component	Example	Source	Location	Domain
Legend/ Mapping concepts and expressions	Coastal plain, northern Israel	Teacher and pupils	Centre of the civics board	'Homeland and Society', Civics

Component	Example	Source	Location	Domain
Entire texts	Civics	Teacher	On the wall, to the right of the national emblems	‘Homeland and Society’ and National Emblems
Captions	‘I have no other country’	Teacher and pupils	Top of the national corner board	‘Homeland and Society’ and National Emblems
Photographs	Rural views	Commercial factors	Part of a collage on the right-hand side of ‘Homeland and Society’ board	‘Homeland and Society’
Paintings	Rural view of a ploughed field	Commercial factors	Between the national emblem and the flag in the centre of the display	‘Homeland and Society’
Three-dimensional object	Flag	Commercial factors	Left-hand side of the display	National emblems
Decorations	Child under citrus tree	Teacher and pupils	Top right-hand side of the display	National emblems

Component	Example	Source	Location	Domain
Map	Map of Israel	Commercial factors	Left of the display and civics boards on the wall	'Homeland and Society' and National emblems
Emblem	National emblem	Commercial factors	Centre of the display	National emblems

Summary of the Significance of Mapping Components

Sources of Components on the Display

Out of eleven components, six were obtained from commercial sources and five from internal sources, i.e. the teacher and pupils.

In other words, there is a balance between the components made by the teacher and the pupils, and those obtained from external sources and integrated into the boards; this fact raises the question of ownership

Integration into the Curriculum: Domains and their Relationships

Out of eleven components, three clearly relate to the national emblems, three to the national national emblems and 'Homeland and Society', and five to 'Homeland and Society'.

In other words, the components on the boards reflect different domains, although it is apparent that there have been attempts to connect them. Moreover, there is a physical continuum between the domain of national emblems and the visual and textual images of 'Homeland and Society'.

Expressions of Active Integration into the Class Curriculum

The location is an activity area accessible to the pupils. The placing of the computer near the display on one hand and that of the map of Israel on the other are expressions of learning aids that can be used during the course of the lessons.

The prominent position of pupils' work and texts selected or written by the teacher also testify to active engagement in the class curriculum.

Repetition of Components

The flag of Israel appears as :

1. A three-dimensional object: a genuine flag hangs on the national emblems display, its edges attached to the 'Homeland and Society' board.
2. A large visual image on the top section of the poster.
3. A series of small visual images at the bottom of the poster.

The national emblem appears twice as:

1. A large visual image in gold on the top left-hand side.
2. A commercially-produced large visual image in blue against a white background on the top left-hand side.

It is interesting to note that these are the principal visual images selected for the national emblems display, while no representations of leading public figures such as Herzl or the President are depicted.

Colours

The main colours in the display are bright blue, white and light blue. The concept map repeats the same colours. This repetition creates a connection between the concept map in the domain of 'Homeland and Society' and the emblems in the national emblems display. Similarly, it was found that the repetition of colours reinforces the connection between the map of Israel and the pupils' collages. The map is an abstract expression and a conceptual generalisation, while the pupils' collages express a more concrete type of thinking.

Debora completed her Master's degree in Curriculum Development. She has thirteen years' experience in teaching language skills and seven years' experience in mentoring. She is a form teacher and a member of the school's senior staff.

Regarding sources of authority in planning the display of national emblems, Debora states: *"It is a school directive, specifically written in a school document detailing the*

criteria for the boards, the content. It was the same in another school I taught in. I don't know the source of the directive. The decision is the principal's in cooperation with the form teacher and the pupils, of course"(Debora, Interview).

"Theoretically, the principal is responsible for establishing a common school language to create unity, and the form teacher is responsible for managing the class, including its boards. The pupils are partners in the creation of all the boards. In reality, it is the form teacher who is responsible for the boards. The principal merely looks over them; the pupils do not participate. In my experience, this is the first time the pupils are not active partners. I like the fact that the board is static. In the board in my class the pupils are partners only in the sense that they write texts following certain events. I add the changes" (Debora, Interview).

As regards integrating the board into teaching and learning, Debora claims, *"On the school level, the board is connected to events (Rabin Memorial Day, Holocaust Memorial Day and Independence Day). I use it and draw the pupils' attention to it. Last year we had an activity on the concept of 'emblem', an investigative activity about the Menorah, and this year we are committed to teaching and testing twenty basic concepts out of a hundred connected with heritage, democracy and Zionism in coordination with the junior high schools (part of the community continuum), so the sixth-grade board includes concepts relating to Zionism"* (Debora, Interview).

Debora interprets the messages conveyed by the images on this board: *"The message is that this is our country where future generations will live. Each people has its own symbols that make it unique and different from others. There are two or three photographs of the Land of Israel to distinguish between it and the State of Israel, not only national emblems, but also items characterising the land. The photographs seemed suitable because for the pupils the word, 'land', means flora, fauna, wheat, water reservoirs. This connects the land to the 'Homeland, Society and Civics' curriculum"*(Debora, Interview).

Debora expresses her opinion about the significance of the board: *"It is important although I admit that I don't think about it too much. There are boards that are more important such as 'Language' and 'Homeland, Society and Civics' because*

they represent the everyday work. Whoever comes to class can see what we are doing. This display of national emblems is a static display".

Debora: *"I am all for conveying messages. When you make a display, the emblems are not so significant. But one has to relate to the Land of Israel. It is important that these messages are conveyed as they are part of the culture. My role as an educator is to be one of the mission carriers. It is not done intensively but, rather, it is enhanced according to opportunities. The school has a responsibility to establish a display in order to convey basic national messages. The school cannot do much more. It depends on its priorities"* (Debora, Interview).

Debora's expresses the way she understands the teacher role as a memory and values carrier: *"My role as an educator is to be one of the mission carriers"*. This disposition influences her choices.

In summary, Debora's display is significant for three reasons:

- (1) The components are depicted at various levels; some are in concrete form while others are in abstract form.
- (2) It expresses a conscious effort to connect the general curriculum and the school's curriculum to 'Homeland, Society and Civics' and the national emblems.
- (3) The main value is expressed both visually and textually – it is the affinity to the homeland: Israel.

D.4.4.3 Ligat's Class



Background details: Education: Bachelor's degree in education and a diploma in primary school teaching. Teaching experience: 15 years of teaching; a third-year form teacher.

Photograph No. 1: A view of the display in Ligat's class. The caption 'Homeland and Society' is also the name of the curriculum.

Appendix I.7. contains more photographs of the display in Ligat's class.

The display is located on the wall to the left of the door, between the language board and the notice board. It has two metal strips on its sides and is attached to a grey wall carpet. Under the board is a wooden strip establishing the boundaries for all the boards. Above the board is a cover concealing electricity outlets (Photograph No. 1 Appendix I.7).

To the left of the display, near the language board, is a geographical map of Israel

Photograph No. 1 (Appendix I.7): General view of Ligat's third-grade classroom. The caption on the board is 'Homeland and Society' as is the title of the primary school curriculum. The letters, attached to the carpet, are handwritten, cut out in white cardboard, and coloured in shades of yellow. Between the words is the Star of David (Photograph No. 8 Appendix I.7) and underneath, a drawing of a white dove etched in blue contour lines with an olive branch in its beak.

Under the caption are six components: four white cardboard surfaces are symmetrically organised two against two; between the pairs, one on top of the other is a black-and-white aerial photograph (Photograph No. 3 Appendix I.7) under which is a coloured relief map of Israel (Photograph No. 5 Appendix I.7).

The rectangular cardboard surfaces present the work of the pupils who work in groups. They contain printed texts that are glued onto the surface, coloured drawings and a three-dimensional work (Photograph No. 2 Appendix I.7). Each surface represents a mapping of associations connected to the concept of 'homeland' and its components, such as landscape, emotions and places (Photograph No. 2).

On the 'Homeland and Society' display are various representations of the map of Israel: A commercially-produced geographical map (Photograph No. 4 Appendix I.7). A relief plasticine map made by the pupils (Photograph No. 6 Appendix I.7). A relief

cardboard map painted and glued by the pupils (Photograph No. 5 Appendix I.7) and A map drawn by the pupils (Photograph No. 7 Appendix I.7).

Researcher's Interpretation of the Display

This section presents the researcher's interpretation based on a deciphering of visual texts from a rhetorical standpoint. This display reveals a complete integration of national emblems and the class curriculum. The expression of national emblems is modest: the Star of David reminds us of the national flag and in this sense it is an index symbol, while the dove with an olive branch is an iconic symbol of yearning for peace.

The absence of national emblems compared to the presence of the pupils' products, as in many other classes, is significant. The board contains written expressions of the concept of homeland in the pupils' writing about the visual representation of the homeland in their drawings, especially in the repeated representation of the map of Israel. In her interview, Ligat explains that she has chosen to present the emblems in this way and that she is aware of the norms of the displays in schools.

Ligat explains the reasons for the recurring representation of the map: *"There are three types of map in my class, and each tells a story. As regards the commercial map, I was required to present this following the principal's request (an Education Ministry requirement). It is large and good, but not always of value to the younger pupils; only from the fourth grade on does it become more significant. The small relief map was made by my daughter and is a bit more suitable for younger pupils as it is tangible and demonstrates the layers well. It led to questions because of its shape as I intended, I wanted to get the pupils to think. The map does not have too many towns and cities but highlights what the children can absorb. The third map is actually a series of maps drawn by the pupils – they decided on their own initiative to do this. I did not dictate it. I was really excited when I saw that they could make the map on their own. They used plasticine to achieve the relief shape like the map on the board.*

"The goal of the maps, in my opinion, is to connect the pupils to the homeland, to

acquire a basic physical acquaintance with where you live: learning directions, locating where we have been on school trips, familiarising themselves with symbols and the legends and their significance – valleys, plains, mountains. What I don't have, (though I had in my other class, is a globe so that the pupils could learn where we are located in the world. I could not get one this year, unfortunately. That is why we open an atlas when they tell me about their trips abroad – we have an atlas in the library" (Ligat, Interview).

To summarise, Ligat's national emblems display is unique for several reasons:

It illustrates a conscious connection between the emblems and learning activities in accordance with the 'Homeland and Society' curriculum.

The teacher's and pupils' ownership of their learning processes is consciously expressed.

Compatibility between written expressions and the visual representations of the concept of homeland is achieved by using different types of maps, aerial photographs and pupils' drawings.

Summary of the Three Case Studies Section:

In summary, this section presents three case studies focusing on the visual representations of national emblems in designated displays in classrooms.

The three cases serve as potential grounds for discussing the typology of visual representations in learning environments in general and national emblems in particular. This typology derives from the affinity between the curriculum and the visual representations presented in the classes. The function and significance of the displays as implied from the visual analysis raises a need to discuss the manner in which they are perceived by teachers and pupils, the 'residents' of the classroom, in relation to the construction of national identity.

E. Discussion

This chapter discusses the research findings in light of the conceptual frameworks. The research examines the affinity between displays containing national emblems and the attempts to forge a new Israeli identity, as well as the concept of nationalism in the curriculum, especially its expression in these displays in primary school classrooms in the Israeli education system.

We attempted to discover what factors at different curricular levels were responsible for the establishment and design of areas containing visual displays of national emblems in Israeli state primary schools.

An attempt was also made to explain the reasons behind the display areas. There was a search to discover the significance of the messages relayed through (visual) displays of national emblems to their viewers and for their designers.

E.1 Shaping Israeli Identity

E.1.1 Between Consensus and Conflict - Concept of Nationalism and its Expression in the Curriculum and in National Emblems Displays

Shapira (2004) refers to the last two decades as a period of fundamental change in Israeli society, a change that is reflected in the education system. The political and economic changes reveal deep conflicts in Israeli society that have implications for national identity.

Cahana (1980) also refers to the connection between consensus and conflict in forming national identity, discussing issues of identity and legitimacy in Israeli society: In his view, it is internalised in Israeli society.

Cahana identifies several basic streams in the feelings of national identity that are unique to the State of Israel according to which it may clearly be stated that value attitudes are formed pertaining to issues of religion and state, relations with the

surrounding Arab countries, ethnic relations and Israel-Diaspora relations as well as struggles between the political right and left. These attitudes include:

1. Universal trends against individualism in national identity.
2. A secularly-defined versus a religiously-defined nation.
3. A selective versus a non-selective approach regarding Jewish history.
4. A State-Nation relationship: Israeli versus orientation pertaining to the Jewish people as a whole.

There seems to be a concentration of unresolved conflicts in society that have clear implications for the education system in general, and for the curriculum in particular (Lamm, 1973; Adan, 1976; pp.7-37, Hoffman, 2002; Matias & Sabar Ben-Yehoshua, 2004, pp. 84-108).

The concept of 'nationalism', which has guided the formal education system in Israel during its fifty years of existence, has apparently served as a framework for a variety of contents. During the late 1960s, following a crisis concerning the central symbols of Israeli society and culture, a process of searching for new symbols began.

E.1.2 Concept of Nationalism and its Expression in the Curriculum and in National emblems displays.

Adan (1976, p.8) reviews the development of curricula in Israel. He maintains that two trends are discernible in school activity: one is aimed at keeping the memory of past culture alive, and one seeks to train pupils for integration into the society of the future. The first task is based on preservation, while the second addresses what is changing or what might change; the first is characterised by a static nature, while the second is characterised by a dynamic nature.

According to Adan, the curriculum guiding school activity is, in fact, an expression of integrating existing cultural foundations with developing and changing elements. The

extent of integration and the emphasis on uniting these forces depends on currently perceived social needs.

The curriculum not only expresses the struggle between past and future, but between different interpretations that are in a constant state of flux and change in accordance with the needs of society and the individual. This is also emphasised in the development of curricula in Israel.

Matias and Ben-Yehoshua (2004) consider these changes in the policy of curriculum development and its origins that have taken place over the last few decades. The review is based on a case study of the History and Civics curricula. It points both to internal factors within the education system, and to external society and state factors. These are gradually legitimising the transition from a policy of cultural homogeneity and recognition of the governing culture to one which is increasingly taking account of various, often conflicting, social and cultural needs.

According to Matias and Ben-Yehoshua (2004), the education system's discourse in Israel on common cultural grounds continues to prevail mostly under the umbrella of the governing national ideology; however, in the last decade, recognition of social and cultural diversity has developed and the Ministry of Education even helps minorities to preserve their cultural and national identities. This policy expresses the necessity of meeting two needs: (a) the creation of an all-inclusive social solidarity and (b) helping individuals and communities to develop their authentic identities. Simultaneously the latter changes, as reflected in the History and Civics curricula, lie at the heart of the controversy regarding the formation of Israeli identity, its essence and limits.

E.2 Discussion on Different Curricular Development Levels

E.2.1 Establishing Consensus via Ritual

The findings testify to a consensus pertaining to a board displaying national emblems in the various curriculum development decision-making stages; the consensus expresses the concept of 'nationalism'. Contrary to the findings of our research into

the History and Civics curricula, (Hoffman, 2002; Matias & Sabar Ben-Yehoshua, 2004, pp. 84-108), no evidence was found with respect to controversy over the formation of Israeli identity, its essence and limits. It seems that the variety of visual representations displayed has pedagogical rather than content significance.

The legislative level expresses the consensus that enabled the passing (by a majority) in the Knesset of the Mandatory Education Law 2000 (Appendix I.4) and The Flag, State Emblem and National Anthem Law (1949). The conflicts at the root of these laws are expressed in deliberations, power struggles and dilemmas apparent in the protocols of Knesset committee discussions (Appendix I.1). These discussions precede the phrasing of proposals which the Knesset can accept and legislate.

The executive authority (Ministry of Education) level: the consensus is expressed in the Director-General's Circular detailing education policy. Although presented as 'recommendations', the directives are clear, detailed and practical particularly with respect to national emblems. For instance, *'The poster of Hatikva will be displayed under glass in every school in a place where it is visible to all the pupils every day of the school year'*

(http://www.education.gov.il/mankal/education_gov_il/meyda09_2005_3.htm),
retrieved 21 December 2005).

The Ministry's regulations pertaining to teaching content are open to interpretation. For instance, *'The words and the content of the anthem will be taught in Hebrew and music lessons from the third grade...'*. This type of instruction can be variously interpreted and does not require adherence to any one interpretation. In this respect, the directives permit the exposure of a varied curricular potential (Ben-Peretz, 1990) within the boundaries of the curriculum.

Implementation: Resources

Educators have two sources for their teaching and learning materials: those produced by the State and those that are commercially produced. The State-produced items express the consensus clearly; it may be assumed that commercial products are prepared out of a consideration for or an evaluation of clients' needs. Commercial

factors are not responsible for shaping and/or changing consumers' tendencies, certainly not in this sensitive domain. Hence, commercial products may express the consensus even more than those produced by the State.

The **activity level** illustrates what happens in practice. This level, as mentioned, is expressed in two ways; this was gathered through an analysis of the participants' responses in interviews and questionnaires, as well as through an analysis of visual texts including national emblems from a bank of photographs and a detailed examination of national emblem displays in three classes

Below are examples of participants' remarks:

Decision Makers, Inspectors and School Heads

Together with acceptance of the content of visual symbols, on the pedagogical level, criticism is voiced of the messages:

PM3: It is a sterile attempt to convey messages. Values are not internalised by a nice wall design, even if a person sees the wall every day for a whole year.¹

¹ Further examples of comments made by decision-makers, inspectors and school heads:

PM4: *"Some of the education in this country is patriotic; patriotism is part of education...these are the national emblems and hence they relate to national education; it is similar to indoctrination – you do not ask why...it is just there and we have to know it, because the children are a part of the nation, and these are the nation's emblems".*

PM5: *"I have no doubt that the teacher who designed this national emblem display meant well. However, a child sees these boards without any explanation or related work; and the significance of the items on the display cannot be internalised without some sort of explanation. Moreover, there are items the pupils cannot understand as they are not in the curriculum and they have never seen them".*

Teachers

Teachers emphasise the board's significance and accept its pedagogical necessity. They express no objections to its content nor its pedagogical mediation even though they have suggestions as to how such mediation can be improved upon: *"As far as I am concerned, it belongs in the domain of education for values and basic knowledge. Symbols which unite the State...it is vital that the children know them"* (Debbi, Interview, Appendix I.3).

Pupils

Pupils' responses are divided; about half relate positively to the national emblem board in class, either because of an appreciation of its content, or because of an appreciation of its pedagogical meaning. At the same time, about half the pupils object to the board. Most of the criticism pertains to the board's pedagogical mediation, and a few responses express objections to its content.

A summary of participants' references to the display indicates that no group of participants expressed significant criticism or objections to the content. In that respect, their answers express a consensus. Some decision-makers (mostly mentors) and some pupils expressed criticism of the pedagogical aspects of the national emblem display in class. Decision-makers challenged the legitimacy of the pedagogical orientation, and pupils mostly maintained that the images were ineffective. Teachers emphasised the display's significance, accepting its pedagogical necessity. They conveyed their acceptance of the requirement to have such a display in class.

Analysis of the photographs shown in the displays as well as a detailed analysis of the displays themselves in three classes indicate similar findings and versatile pluralism of style but clear content consensus:

Almost all displays include captions. The phrasing is varied and there is no uniformity; most relate to the Land of Israel and there are few references to the State of Israel. The texts vary and there are several combinations of the items; most include the national anthem and the Scroll of Independence. This is the only area on the

display expressing the active intervention of the display text's creators, usually the teachers, within the school. In general, the representations of the emblems are varied and there is no country-wide uniformity. However, the variations do not result in fragmentation of the consensus.

An analysis of the displays and the photographs in three classes indicates that visual texts contribute to the preservation of consensus and represent the concept of 'nationality'. The boards pose no questions, nor do they present alternatives to national or social values. Most visual texts – except those in Ligat's class (Appendix I.7) – do not seek to engage in dialogue but to present an area of a direct, didactic nature.

E.2.2. Issue of Interpretation and Hypotheses regarding the Sources of the Phenomenon

Zimmerman's claim (1998) challenges the findings: *'Israeli society's education agents are not only a product, but often partners in the creation of the alternative interpretation of Zionist history'*. (Vol.6 p.2).

It seems that this is not so regarding the displays presenting national emblems in primary school classes in Israel.

Two hypotheses may account for this situation. First, the education system and both teachers and learners in it consider visual expression as inferior to written expression that is held in high esteem.

Hence, where the main expression is visual, it does not attract much attention. If the consensus is challenged, it is done through verbal texts. A detailed review of attempts to challenge the Zionist narrative governing the curriculum is discussed by Matias and Sabar Ben-Yehoshua (2004) and Hoffman and Schnell (2002).

As mentioned before, according to Kress and Van Leeuwen, visual communication has gained critical presence in all areas of life and in a variety of different activities, including educational and recreational arenas (Kress & Van Leeuwen, 1996: pp 16-

18). It appears that there is no critical presence in regard to those national emblems in the Israeli education system researched. The explanation for that phenomenon can be driven from Kress & Van Leeuwen themselves:

"Societies tend to develop ways for talking about codes only with respect to codes that are highly valued, that play a significant role in the controlling the common understanding any society needs in order to function" (Kress & Van Leeuwen 1996, p.32). So maybe what we experience here is a need not to shake the controlling of the common understanding and not to confront unresolved conflicts in society.

The second explanation involves the sense that designing such displays is routine and fixed, that it cannot be diverged from or changed, and that it must meet the consensus and not challenge the governing ideology.

The following section presents the routine that revolves around the displays as a ritual. This ritual is a type of secular practice through which the education system constructs feelings of national identity.

E.2.3 Establishing Consensus Via Secular Practices.

One can also examine the findings from two aspects: the domain of curriculum research and that of ritual research in anthropology.

- **Curriculum research** as it relates to the development of a curriculum (Goodlad et al., 1979). The model was adapted to analyse a curriculum, assuming that visual representations of national symbols in school classes express either an explicit or a tacit curriculum.
- **Ritual research** in anthropology:

Parkinson and Drislane explained that ritual is *"An activity which is carried out because of its meaning as well as its power to arouse feelings of those involved in its performance. Such activities are often defined unambiguously by those involved; in addition, there are conventions regarding those who may*

carry out such actions and when they should be carried out. Rituals may be crucial for preserving the ideals of a group or in fortifying communal feelings. Communion is one example of such activities, as are certain aspects of the marriage ceremony; another is singing the national anthem before sports events".

<http://bitbucket.icaap.org/dict.pl?alpha=> Retrieved July 21, 2006.

Several researchers in Israel have dealt with this issue. Azaryahu (1995), Almog (2002), Harrison (2001), Lomsky-Feder (2003), and Shapira (2004) have all looked into the connection between Israeli culture and school culture. Azaryahu and Almog, in particular, have made distinctions regarding the perception of Zionism as a civil religion and described basic national myths and state rituals.

The area assigned to these national emblems in Israeli classrooms is the 'official' and declared space for dealing with national identity and values. Since its establishment, Israel's education system has instituted ceremonies comprising both verbal and visual representation: school is perceived as an agent of national memory (Lomsky-Feder, 2003).

Harrison (2001, pp.113 - 135) poses a central question in discussions about civil religion in modern societies: *"To what extent can a state enact and institutionalise shared values and moral order through such agencies as schools?"*

Rituals are social activities where symbols and texts interact and are expressed. Rituals either are or are not deeply meaningful for the individuals involved. For some those social activities are empty, even though for others they may well be touching and moving.

Analysis of the research findings reveals how the characteristics of certain rituals appear at all levels from the legislature to learners' perceptions.

There are many sociological definitions for the term 'ritual' (Glukman 1962; Durkheim, 1965; Geertz, 1966; Turner, 1969; Lukes, 1975; Elliot 1980; Lane 1981,

all in Niger, 2004). Niger (2004) proposes to adopt certain common characteristics from these many definitions, with which researchers can agree regarding as wide a definition as possible. The characteristics include: repetition, liminality, content ritual and collective activity.

- Repetition: ritual is an activity that includes much repetition. It is expressed in the ritual's pattern and content.
- Liminality: rituals take place at a particular time quite different from other times. Liminal times differ from routine times in content, form and how they reflect reality. One way by which liminality is created is by limiting time and space. Separating the ritual time from routine time and space is a significant factor in transforming the ritual into something 'sacred' and 'sublime'. As stated by sociologists, the 'sacred' is made clear by its comparison to the secular and routine.
- Content: ritual makes use of many symbols and relates to socially meaningful objects. The meaning of a value that is of 'great social significance' differs from one society to the next and between different periods of time. Hence, ritual must be examined in the context of the time of its appearance.
- Collective activity: one way by which ritual is expressed is in an activity related to existing texts (such as the Passover Haggada or a prayer book). Sociologically, it can be said that ritual requires the active or passive participation of community members.

The findings are discussed in light of these basic aspects of ritual.

The claim made here is that behavioural patterns during the transition process from one level to another constitute an attempt to institutionalise and stabilise 'state rituals' through which a 'collective national identity' will develop.

E.2.4 Expressions of Ritual Characteristics in National Emblem

Displays

Four characteristics of ritual in the course of the development from one level of decision to another are presented below.

1. Repetition of Patterns and Content
2. Liminality: Time and Space Restrictions
3. Symbols / Objects of Significance
4. Collective Activity: Active or Passive Participation of Community Members

Repetition of Patterns and Content

Legislative Level (Ideal Level)

Repetition can be identified in patterns and content in the laws passed since 1949, such as that obliging the display of the flag and the State emblem in public institutions. The law was amended in 2002.²

It is clear that the legislature regards the repetition in using state symbols – the flag and the emblem – as a principle to be observed. It concerns a pattern that recurs on certain occasions, such as Independence Day or during state visits, or singing *Hatikva*, the national anthem, at the opening of national events.

Knesset Committee discussions reflect the dilemmas and power struggles among different sectors of Israeli society. These discussions precede the phrasing of propositions that may be accepted and legislated by the Knesset. For example, in a meeting held by the Knesset Education and Culture Committee (14 April 2004),³

2 The law concerns national emblems. The amendment extends the law relating to the flag and official emblem to include the national anthem. The words are enshrined by law to prevent any changes being made to them (<http://www.knesset.gov.il/takzir/tak190502.htm#7> 21 December 2005). A Knesset committee discussion pertaining to the proposal to display the flag in schools (<http://knesset.gov.il/Tql/mark01/h0015619.html#TQL> 21 December 2005).

3 Knesset member Ilan Shalgi stated: 'The issue of the national flag is always important, but the proper time to discuss the issue of how it is displayed in the State of Israel is on the eve of Independence Day. We have been aware for some time that not every Israeli school adheres to the obligation to raise the flag...'

Knesset member Shalgi was aware of the significance of an agreed-upon date for displaying the flag on a specific date, each year, i.e. – Independence Day.

Executive Authority Level (Formal Level)

Repetition may be identified in the patterns and content of the Director-General's Circular (1994) instructing that the national flag be raised at every school gathering (national holidays, religious holidays and school events). The executive authority translates the law into operative terms, a fixed pattern of repetition on predetermined dates.

Perceived Level

Repetition may be identified as regards the patterns and content in participants' testimonies: mentors, school heads, inspectors, teachers and pupils all testify to the repetition of elements in relation to the national emblem displays.

Activity Level - what happens in class in the course of teaching

Repeated patterns and content in three visual case studies were identified. Analysis of all the components of photographs of the displays in primary school classes indicates that although representations of emblems vary, and although there are many combinations and no uniformity, the repetition of permanent symbols to which the learner is exposed throughout his or her school years prevails. The principle of repetition is expressed in a variety of photographs:

Nonetheless, most combinations include photographs of persons identified with the State and express the concept of nationality, such as the President and the Prime Minister. The principle of repetition is also expressed in the fact that most text combinations include the words of the national anthem and the Scroll of Independence.

A detailed analysis of the displays in three classes also reveals the principle of repetition. There is much of this in Debora's sixth-grade class; the flag of Israel has three different representations: a three-dimensional item; a genuine flag hanging on the display; it is also depicted on the upper part of the ready-made poster as well as in a series of smaller images at the bottom of the ready-made poster. The State emblem

appears twice: once as a large gold-painted image in the upper left-hand corner of the ready-made poster and, again, as a large image in blue on a white background in the upper left-hand side of the display; both are from a commercial source.

The main images chosen in this class, however, do not include photographs of figures such as Herzl, the President or the Prime Minister. Repetition is also expressed in the colours: blue, white and light blue. The same colours recur in the mapping of concepts creating a connection between lessons taught in the Homeland and Society curriculum and the symbols in the display. Similarly, it was found that repetition of the same colours and patterns created a significant connection between the map of Israel and the collages created by the children: the map is an expression that includes abstraction and conceptual generalisation; the children's works express more concrete thinking.

In summary, expressions of the principle of repetition may be discerned at all levels pertaining to national symbols.

Liminality: Time and Space Restrictions

Legislative Level (Ideal Level)

Restrictions of time and space can be identified in the laws passed in 1949 such as that obligating the display of the flag and the State emblem in public institutions. The law was amended in 2002.⁴ It seems that legislation defined time and place limits on expressions of national emblems. Examples of the repetition at predetermined times have been mentioned in the previous section. The law relating specifically to the flag and the emblem states that the flag must be raised on the main building of every recognised educational institution. It appears that the legislative level expresses the intention that national emblems be displayed in specific places on specific dates.

⁴ The laws related to the State Emblems. The amendment extends the requirement of displaying the flag and the emblem to the National Anthem. The words are part of the law to prevent any changes. <http://www.knesset.gov.il/takzir/tak190502.htm#7> December 21, 2005; A discussion of Knesset committee took place regarding the proposal to present the flag in schools. <http://knesset.gov.il/Tql/mark01/h0015619.html#TQL> (21 December 2005)

Executive Authority Level (Formal Level)

Time and place limits may be identified in the patterns and content of the Director-General's Circular (1994) instructing that the flag be raised at every school gathering (national holidays, religious holidays and school events). It seems the executive authority translates the law into operative terms. Specific details, places and dates are defined:

The flag will be displayed in every national emblem display in memory of fallen soldiers.

The Ministry of Education recommends that school heads construct displays showing the national flag, State emblem, the Scroll of Independence and words of the national anthem.

In 1977 Moshe Peled, Deputy Minister of Education, distributed a circular to commemorate Israel's fiftieth Independence Day instructing schools to establish such displays in all classrooms. These directives provided operative details regarding the placement of each national emblem. For instance, *"The Hatikva poster is to be displayed under glass in every school in a location clearly visible to all pupils on every day of the school year"*. (http://www.education.gov.il/mankal/education_gov_il/meyda09_2005_3.htm), retrieved 21 December 2005).

Perceived Level

Time and place limits in patterns and content may be identified in the statements of mentors, school heads and inspectors. It seems that the decision-makers are aware of the place of honour held by the display in classrooms. For instance, *"The display usually faces the pupils. It holds a place of honour in class, usually to the right of the blackboard"* (Drora, Interview, Appendix I.2).

Teachers:

From the teachers' responses, it is clear that they are sensitive to the special place of the display in the classroom.

Activity Level – What happens in class in the course of teaching

The researcher's interpretation of the national display in Debbi's second-year class indicates that an effort has been made to isolate the display and 'sanctify' it, as opposed to the other visual texts in class. This is a common feature of all documented national displays. Nevertheless, the desk near the wall blends the national emblem display with 'secular' class materials used in daily learning activities. This situation raises questions: Does approaching a desk loaded with materials bring the pupils closer to observing the display? Does it present the content in a way that 'meets the children's eyes'? (Literally and figuratively).

Analysis of the display's components as expressed in the photographs of twenty-eight classes reveals that, in most classes, the arrangement of national emblems is in a separate domain and is not connected to other displays. In most cases the national emblem display is static.

Two displays stand out: in Ligat's third-year class, the researcher's interpretation of the display and its components reveals it to be unusual as it presents a complete integration of national emblems and the class curriculum. This is the only class where learners were fully involved in the creation of the display. It may encourage the sense of belonging to the class, on one hand, and an effort to affect the learners' understanding, on the other hand

In Debora's sixth-year class, the location of the display is exceptional in terms of its integration with other displays. It contains a variety of components and representations from a number of sources. There is a balance between the components made by the teacher and the children and those selected by the teacher and the children from external sources and integrated into the display. Out of eleven components, three clearly belong exclusively to the national emblem domain, three

belong in the national emblem domain and the Homeland and Society domain, while five belong only to the Homeland and Society domain.

In general, the components on the displays preserve the separation of domains although there are expressions (in those two displays that stand out) of efforts to connect them. In summary, expressions of the limitations of time and space can be identified at all levels pertaining to national symbols.

Symbols / Objects of Significance

Legislative Level (Ideal Level)

Significant objects can be identified in the laws passed in 1949 such as the law obliging the display of the flag and the State emblem in public institutions. The law was amended in 2002.⁵

It is clear that the legislature regards State emblems as objects of significance. The intensity of emotions involved has led to heated Knesset debates revolving around their meaning and implications.⁶

⁵ The laws related to the State Emblems. The amendment extends the requirement of flag and emblem to that related to the National Anthem. The words are part of the law to prevent any change. <http://www.knesset.gov.il/takzir/tak190502.htm#7> December 21, 2005; A discussion of the Knesset committee pertained to the proposal to present the flag in schools.

<http://knesset.gov.il/Tql/mark01/h0015619.html#TQL> (21 December 2005)

⁶ Dr. Ilana Zeiler, Director of the Educational Institutions in the Department of the Ministry of Education expresses the official approach: 'The Ministry of Education...relates to the flag and respects State emblems, and educates in light of their values, including displaying the flag and respecting all national symbols'.

(<http://www.knesset.gov.il/protocols/data/html/chinuch/2004-04-14-01.html> 21 December 2005).

In contrast, Dan Sagi-Sachs, a lawyer for the Movement against Poverty raises the following points: 'We are reaching a balance between democracy and Judaism. On the one hand, we must preserve all the emblems that constitute the identity of the State as a Jewish state in my opinion, and these are the national anthem, the official emblem and the Scroll of Independence. On the other hand there is the question of language, and I refer to language as an identity but also as a door to unity, and here we have to stress that Hebrew is the language of the State while recognising Arabic. You spoke earlier about a door to tolerance, connections to other sectors. This cannot be achieved through making compromises

Executive Authority Level (Formal Level)

Significant objects can be identified in the patterns and content of the directives issued by the executive authority of the Ministry of Education. This body translates the law into operative terms. Providing policy details, the Ministry recommends that school heads construct special displays containing the national flag, the State emblem, the Scroll of Independence and the national anthem. Moreover, the Ministry instructs that pupils should learn the history of the flag, the State emblem and its meanings. The Ministry allocates resources in order to implement pedagogical instructions.⁷

Perceived Level

Opinions on the significant objects are found in the responses of decision-makers: mentors, school heads and inspectors; they express their awareness of the significance of national symbols.

Teachers:

Teachers relate to the display in practical terms emphasising its pedagogical and didactic aspects. They identify the symbols' significant meanings and responses reveal their awareness of the messages conveyed by the displays: *"The symbols are meaningful to the State of Israel and everything we teach is connected to the establishment and the existence of the State. Each symbol has a meaning that is important to me as a Jew. They symbolise to me the uniqueness of the State of Israel, the tradition and values"* (A teacher, Questionnaire). *"For me, these symbols are a link between where I came from and where I am heading. They give a sense of belonging"* (Debbi, Interview, Appendix I.3).

over the emblems, because by doing so we somehow lose part of our Jewish identity and we do not want to do that. However this can be achieved with language'.

(<http://www.knesset.gov.il/protocols/data/html/huka/2005-06-07-02.html> 21 December 2005)

⁷ Before the start of the 2005 school year, the Ministry of Education produced various publications such as a CD of the national anthem and a book about the background, origins and stories relating to the Scroll of Independence, the State emblem, the flag and the national anthem.

Analysis of the answers given by children in the questionnaires and interviews indicates that for some learners the messages conveyed in the national context are very powerful: 'Because they symbolise Judaism, the Land of Israel, our uniqueness, to all peoples and countries'

Activity Level - what happens in class in the course of teachi

Each design of a display reveals intent and meaning.⁸ Analysis of the components of

Twenty-eight photographs of these displays in primary school classes reveal an interesting phenomenon: there is an intensive presence of a written reference (text) to the Land of Israel in contrast to a few visual expressions, such as maps or photographs. There is a strong presence of figures identified with the State, such as the Prime Minister and the President. Other intensive visual expressions are symbols such as the flag and the State emblem. Hence, different messages pertaining to the Land of Israel and the State of Israel are integrated in the display. This may be regarded as conveying a certain sense of duality, and a dialogue between the messages can be identified.

In summary, expressions of awareness of the symbols and use of significant objects can be seen at all levels pertaining to displays of national emblems.

⁸ The display in Debbi's second-year class is an example of a board revealing intent and significance. The researcher's interpretation indicates that the main messages emphasise the sovereignty of the State of Israel. A concentration of visual images – the flag appears four times – reinforces the message at all levels. Messages of historical justification, elements connecting the present State to the its vision and history are represented by the photograph of Herzl, the 'visionary of the State of Israel', on the one hand, and the words of the national anthem, *Hatikva*, on the other. The entire poster has a symmetrical structure that creates parallelism. The State's emblem on the right is parallel to the flag on the left; the picture of Herzl on the right parallels the words of *Hatikva* on the left; and the photograph of the President on the right parallels the photograph of the Prime Minister on the left.

This parallelism reinforces the meaning; it is a type of dialogue between parallels. This dialogue enhances, for instance, the connection between historical justification and present sovereignty.

The texts of the caption 'My Land' above the board is a general statement, the 'master concept' from which all other meanings are conveyed. 'My Land' is a statement of belonging to the Land of Israel more than to the State of Israel. This meaning is reinforced through the map of Israel.

Beneath this caption and second in significance in the hierarchy is the caption 'National National emblems' with 'The State of Israel' next to it. In this respect, the design of the board with messages connected to the Land of Israel and the State of Israel creates a dialogue between them.

Collective Activity: Active or Passive Participation of Community Members

Legislative Level (Ideal Level)

Collective activity may be identified in the laws. The legislature regards the goals aimed at all Israeli pupils as a way of creating a collective identity and a sense of belonging. In the phrasing of the goals in the Mandatory Education Law (2000 Appendix I.4), the legislature places the individual circles of belonging as a priority, close and personal as well as remote and general: *"To educate a person who loves people, themselves and their country: a loyal citizen of the State of Israel who respects his or her parents and family, heritage, social identity and language"*. (<http://lib.cet.ac.il/Pages/item.asp?item=3332> 8 February 2006).

At this level, there are no details of how to attain the goals, but the justification for designing the displays is clear. For instance, the first clause implies belonging to and identifying with the State, its emblems and characteristics. The laws passed in 1949 and amended in 2002⁹ express the intent of collective activity pertaining to individuals' conduct in the public domain such as singing the national anthem or listening to it at times defined by the law.

⁹ The laws related to the State Emblems. The amendment extends the requirement of flag and emblem to the National Anthem. The words are part of the law to prevent any changes. <http://www.knesset.gov.il/takzir/tak190502.htm#7> December 21, 2005; A discussion of Knesset committee pertaining to the proposal to present the flag in schools. <http://knesset.gov.il/Tql/mark01/h0015619.html#TQL> (21 December 2005)

Executive Authority Level (Formal Level)

Collective activity can be identified in executive authority directives. The Ministry of Education translates the law into operative terms: there is a definition pertaining to collective activities involving State emblems. In 1994, the Ministry of Education's Director-General laid down the following policy: *"In every school gathering (on national holidays, religious holidays and school events), the national flag will be raised"; "The Scroll of Independence will be displayed under glass in every school in a location that is visible to all pupils every day of the school year"*.

Perceived Level

Collective activity can be identified in the statements of mentors, school heads and inspectors. They express awareness of the status of the board as an object of passive or active attention on the part of all pupils. This may even be identified through expressions of frustration: *"It often occurs to me that this display is only to be seen and no one deals with its content during the school"* (PM 4).

Teachers

The teachers' responses suggest that they are aware to the collective function of the display. For example, one teacher expresses the aspect of collective reference: *"These are components that lead to discussion and learning, and connect to other topics. For instance, the words of the national anthem, Hatikva. Yesterday we held a memorial ceremony for Rabin and the children sang the anthem. When we returned to class, the children noticed the words to the anthem printed on the display. We also talked about the emblem in class"* (Debbi, Interview, Appendix I .3).

Pupils

Analysis of the pupils' answers to the questionnaires and interviews indicates that the majority is aware of the display, and relate to it: One said: *"(It is) A good feeling that I am looking at something very important. Lots of people worked hard to establish it. I am happy I am studying in a school like this...in a place where I was born, and see things that are unique for our country. It is important because we are not in any*

other country, and we never had another country, we had wars...when we have a State we are stronger" (Nitay, Interview).

Activity Level - What happens in class in the course of teaching

Analysing the photographs of the displays in primary school classes reveals a lack of collective activity. The photographs show no signs of meaningful collective learning activity, which is purposely directed to the pupils. However, the teachers' responses reveal the collective activities of pupils pertaining to the emblems and their meanings.

The analysis of the photographs and the class stories both show that mere exposure to the display and its components takes place in a collective context of spending time in class where the display faces the pupils at all times.

In summary, one can identify expressions of the intent of having collective activities at all levels pertaining to the national emblems. Are learners meaningfully engaged in collective learning activities? – There is no evidence for that. There is no proof that they enable and encourage transformation processes that have major influence on knowledge or values.

E.3 Summary and Significance

E.3.1 A Policy of Cultural Homogeneity in Times of Change

Changes in curriculum development policy have occurred over the last decade (Matias & Ben-Yehoshua, 2004). A case study of the History and Civics curricula points to internal factors within the education system, and to external society and state factors. These have gradually legitimised the transition from a policy of cultural homogeneity and recognition of the governing culture to one which is increasingly taking into consideration various, often conflicting, social and cultural needs.

According to Matias and Ben-Yehoshua (2004), the discussion of the education system on common cultural grounds continues to prevail mostly under the auspices of

the governing national ideology but, in the last decade, recognition of social and cultural diversity has developed, and the Ministry of Education is helping minorities to maintain their cultural and national identities. This policy expresses the requirement to meet two needs: (a) the creation of solidarity and (b) helping individuals and communities develop their authentic identities. Nevertheless, as revealed in the cases of History and Civics, the latter changes are at the heart of the controversy regarding the formation of Israeli identity, its essence and limits (Matias and Ben-Yehoshua (2004). In challenging the findings, Zimmerman's claim (1998) that 'Israeli society's education agents are not only a product of but often partners in the creation of the alternative interpretation of Zionist history'(p.52) is contradicted when it comes to displays presenting national symbols in primary school classes in Israel.

This research, which examined visual texts in displays of national emblems in primary school classrooms in the Israeli education system, reveals that the development of decision-making represents an effort to establish 'state rituals' through which to develop a 'collective national identity'. Although the education system is currently in transition, national identity is still its main issue. The efforts invested in these displays express a policy of cultural homogeneity and legitimization of the governing culture. Clues were found that suggested cultural and social diversity was recognised only at the legislative level (Knesset Committee discussions). It must be noted that an examination of the displays in other sectors of Israeli society (for example, the Druze community) might challenge this observation.

Two hypotheses were suggested to account for the situation. The first claims that the education system considers visual expression inferior to verbal expressions which are held in high esteem. Where the consensus is challenged, this is implemented through verbal texts, such as the curricula. A detailed review of the attempts to challenge the Zionist narrative governing the curriculum is to be found in the studies of Matias and Sabar Ben-Yehoshua (2004) and Hoffman and Schnell (2002).

The second explanation maintains that designing these displays is a routine that cannot be diverged from or changed, and that it includes the need to meet the

consensus and not challenge the governing ideology.

Evidences showed that the teacher's routine is to plan displays with national emblems in order to create what is considered from their point of view learning environments that meet the trend of cultural homogeneity and legitimization of the governing culture.

Teachers also often express frustration at the pupils' reactions to national emblems meaning. For instance, *'It is impossible to absorb without mediation....the pupils walk past the emblems every day, and they do not always know who signed the Scroll of Independence, what it says...they know the flag, but they do not always know why it was chosen...'*.(Teacher, Interview).

The resources used to create the national emblems displays can be called "Data" since "Data are syntactic entities, i.e. patterns with inherent meaning (but without context). These are inputs to an interpretation process (the initial step of decision making)" (Dalton, 2007).

National emblems displays presented in school can be called "Information" since "Information is interpreted data, i.e. information is data with meaning or context. This is the input to (and the output from) the knowledge based process of decision making" (Dalton, 2007).

If we accept that *"knowledge is learned information, i.e. knowledge is information incorporated into an agent's reasoning resources, and made ready for use within a decision making process. This is the output of a learning process"* (Dalton, 2007), Are those displays enabling and encouraging the creation of it?

Are those displays enabling and encouraging meaningful learning experiences, which is the personal experience that each learner has while being in interaction with learning environments? What kind of interaction is experienced by the learners?

Dewey (1938) expressed the belief that *"all genuine education comes through experience"* (p. 25). Dewey advised using *"those cases in which we find there is a real*

development of desirable [experiences] . . . to find out how this development took place" (p. 4) and using this new understanding to guide our efforts at teaching and learning.

Are teachers capable to facilitate meaningful experiences that acknowledge visual literacy when it comes to national emblems?

"We believe that visual communication is coming to be less the domain of specialists, and more and more crucial in the domain of public communication....Visual literate will begin to be a matter of survival....allowing more people a greater access to a wider range of visual skills" (Kress & Van Leeuwen, 1996, pp.32-33).

It is hard to accept Kress & Van Leeuwen' belief given the current situation of the education system in general, and with regard to national emblems displays in particular.

E.3.2 Implications of the Research on Education in Israel and for Other Education Systems.

The case for analysing visual texts of the displays emphasises the increasingly important requirement to educate for critical observation of visual messages (Kress & Van Leeuwen, 1996; Shalita, 1999). This seems to be the way to develop autonomous young people in the education system.

"Sovereignty" might be the key term in literacy education. Educators of visual literacy in schools will claim that the ability to understand latent messages, select those that are desired, understand the meaning of each and be able to make informed choices verbalizing their considerations is the only way to cope with a tide of visual images in general, and in the learning environment in particular.

It appears that in the global aspect, *"The dominant visual language is now controlled by the global cultural/technological empires of the mass media"* (Kress & Van Leeuwen, 1996, p.4). So these images increase in number, but decrease in the variety of views and the values they convey. Since these visual representations are produced,

in the main, by centers of power and money, it is unlikely that they will present extreme or unacceptable views. Graffiti in public institutions and in schools can be considered as a way out for discharge and used as an effective tool of social emancipation or for achievement of political goals. Visual representations of Graffiti communicate social and political messages, and used as a form of advertising.

This is in contrast to most literary-verbal domains, whose production is relatively cheap and where there is still room for the expression of personal opinions. The increase in the number of visual images and their conformity has resulted in the urgent need for critical visual reading.

This research has implications for teacher training in Israel and around the world. No teacher training institution in Israel offers theoretical courses engaging in visual literacy pertaining to learning environments and resources.

One immediate outcome of this research is to design a course focusing on developing teachers' capabilities in this field.

Another implication is the developing a virtual bank of learning environments. This is a new item in the domain of learning environments. The bank will provide wide perspectives of the learning environment by employing experts in design, architecture and education. This bank may be retrieved on the Internet (it can also be retrieved through CDs but, in this case, interactive activity will not be possible). The website could be expanded so as to represent unique models and forms of education with information concerning the considerations at their foundation.

An important implication is concerns the domain of assessment: developing standards for visual texts both in schools and pre-schools; developing a variety of assessment tools for visual texts in the learning environment.

F. Reflective Perspectives of the Research

Reflections on the research reveal a number of decisive cross-roads:

With respect to **selecting the issue**, many of my deliberations focused on the research and its main issue; many questions emerged from years of observing visual representations in learning environments. They include:

- What is special about visual representations in pre-schools?
- What are the connections between teachers' attitudes and perceptions and the visual texts in their classes?
- How is it possible to understand the perceptions of the subject matter and the basic assumptions pertaining to the teaching of a subject, such as mathematics, when observing visual texts related to it.?
- What is the pupils' role in designing the visual texts and how is this connected to their sense of 'ownership' and control over their learning?

I eventually focused on visual texts in national emblem displays, as it seemed that observation of such displays raises issues that connect significant domains.

Another milestone was making the decision regarding the research of a process documented and analysing a situation. Researching a process can follow developments and accumulated evidence over a long period of time, and is an activity that requires sufficient time and suitable conditions. My choice of research, one that mostly documents situations and seeks to decode and understand them, is limited due to the fact that visual texts, often dynamic, are examined in a static situation. I was constantly aware of this, especially when, later, I made return visits to the classes that had co-operated in the research in different or earlier contexts and observed the changes. For example: later in the year when the data was collected I noticed a new display in Ligat' class. It was a collection of learners products dedicated to the map of Israel. This new display was not near the national emblems display but it represent a process dealing with one future of the national emblems display. Ligat decided to let

the children create their own Israeli map using different materials such as cotton, wood and paper. Following Ligats' considerations may illuminate the development of a new curricular stage in her class teaching blueprint. It could be interesting to search the implication of this process on the learners' perceptions and attitudes towards the meaning of national emblems in general and the map of Israel in particular.

An additional decision pertains to the research population. I took upon myself the task of focusing on classes in secular primary schools in the centre of Israel. This is neither a representative sample, nor does it represent the diverse population in different streams of the education system. This study, for example, does not include classes in the Arab or Orthodox religious sectors. However, the scope of the research, though focusing on a limited number of classes, allowed me to develop the study in relation to the various decision-makers; I could thus track the hierarchical continuum pertaining to decision-making with respect to the development and the presentation of visual texts of the national emblems in classrooms.

G. Recommendations for Further Studies

The following are suggestions for further studies:

- A study focusing on visual images in classrooms and in the public (for example: the school entrance) and private (for example: a small class for children with special needs) domains in schools. Different arenas address different target audiences and include behaviour that in context is significant. The class and the playground are spaces that have different meanings. Such a study could use photographed documentation both of static and dynamic types of spaces. The data may include time units and what occurs in them with regard to visual texts. For example: What occurs in the school entrance several days before a visit of an inspector, how it influences the visual texts presented in this area. How displays presented in the school entrance are changed according to school policy, or according to parents' influence. This type of research may be profoundly significant and thick if it can offer a variety of viewpoints by turning pupils, parents and teachers into researchers in their learning environments.
- A study that will engage in an examination of the connections between teaching approaches and visual images in teaching resources. This could be conducted in various education systems in Israel and in other countries: an international comparative study. This is a generic process seeking to develop understanding pertaining to teachers' thinking on the one hand, and visual texts on the other.
- A study that engages in visual images of national emblem displays in various sectors of Israeli society. It would require a representative sample of primary school classes from a variety of educational sectors in Israel. An interesting question would be how the basic assumptions and attitudes of decision-makers in each sector influence the design of displays. For instance, how are the dynamics and problems related to the formation of the Palestinian-Arab identity in the State of Israel expressed in classes in the Arab sector? What exists on the explicit level and what on the tacit level, and how does each

relate to the curriculum?

- A study that engages pupils, parents and teachers as data collectors using their photos and their reflective reports from their point of view. The numerous reflections may lead to better understanding what are the meanings of visual language. It may serve as a substructure to decode the messages since *"Visual communication is always coded.without knowing what it is we know, without having the means for talking about what it is we do when we read an image"* (Kress & Van Leeuwen, 1996, p.32).

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I. List of Appendixes

I.1. Indecision and Dilemmas in Knesset Committee

Discussions

The following paragraphs from discussions held in Knesset committees reflect dilemmas and struggles between different forces in Israeli society. They precede the formulation of proposals the Knesset can accept and legislate.

The 16th Knesset: a formulation which was not amended, third session Protocol No. 497. A meeting of the Committee of Constitution, Law and Statute, Tuesday, 7 June 2005, 10:00:

Gideon Sa'ar, Knesset member: Certain things are symbolic. In principle, the State has emblems: the Menorah, the flag and the anthem. All are statutorily, but not constitutionally, anchored at law; they must be elevated to the constitutional level.

It is our responsibility to recognize, without renouncing our uniqueness, that as a society we have a problem. But we must ask ourselves how to construct a vision in a State that is both Jewish and democratic, while respecting the fact that a native-born minority lives here as well. It is true that at the moment their stance is all-or-none, but they will continue to live here and they are entitled to a better solution than what is available at present, which they entirely reject.

I want to explain why there is a difference between the flag and the anthem. The flag flutters in the wind, you feel uncomfortable standing beneath it, you would prefer a green flag with other symbols, but it is this flag that flutters in the wind and when you represent Israel in championships around the world, the flag makes you feel proud. The anthem is more problematic because you can just stand and not sing, and that's fine, it's respectable. You hear the singing and your country is not only singing a song that is not yours, it is singing the song of your destruction: we are a free nation in our country and they are a nation, indeed free, but not truly a nation.

Gideon Sa'ar: If we change the song, does this mean that the State does not destroy?

Ruth Gabizon, Professor of Law: I do not want to change the song because I agree that changing the song harms my identity. However, I want to create the possibility of echoing the legitimacy of other identities. I want to consider it. I want to start discussing it. I want us to start thinking of the best way to do it.

Gideon Sa'ar: The flag represents a more difficult problem due to the fact that the legislation governing raising the flag in schools does not extend to schools in the Arab sector.

Comment: It also happens in many Jewish schools.

Gideon Sa'ar: You are right; I do not mean to imply that the law should not be reinforced in Jewish schools.

Yoram Sagi-Zaks, Lawyer, Movement Against Poverty: Tolerance of the rights of others is always appropriate. We reach a balance between democracy and Judaism. On one hand, we need to maintain all the emblems establishing the State's identity as Jewish, which in my opinion are the anthem, the national emblem and the Scroll of Independence. On the other hand is the language. I refer to the language as constituting identity, but also as creating brotherhood. Hebrew should be considered the State's language, and Arabic should also be granted a place of respect. I talked earlier about tolerance and relating to other sectors of the population. We should not do this by changing the basic emblems because if we compromise on this matter, we lose our Jewish identity to a certain extent and we do not want to do that. We can relate through language, and give the Arab population...

(<http://www.knesset.gov.il/protocols/data/html/huka/2005-06-07-02.html>), retrieved 21 December 2005.

The 15th Knesset: a formulation not yet amended, fourth session Protocol No. 1 from a collaborative Committee of Internal Affairs and Education for a proposal on the

Flag and Emblem Law. Monday, 22 April 2002, 12:10:

Dr. Ilana Zeiler, Manager of Department A, Educational Institutions, the Ministry of Education and Culture: I want to add to what has already been said here. At the beginning of the current school year, when the Director-General and Minister of Education published a manifesto regarding the flag, the issue of the national anthem was also mentioned. It was explicitly stated that schools will teach the words of the national anthem and that it would be sung. Namely, the foundations already exist. In addition, there is great educational value in it. We are a country absorbing immigrants and we need to design a national identity for children from seventy different countries. Like the flag and the emblem, the anthem could also assist in this. I think that singing has a more profound emotional and personal element that generates excitement. The anthem evokes identification and belonging, I think that a song has a very profound emotional value.

Educational materials regarding this matter already exist in the education system. The Department of Society and Youth and the Departments of Elementary and Pre-Elementary Education has materials relating to the flag, the emblem and the anthem and there are instruction booklets available for schools. I do not see any reason not to accept the amendment.

(<http://www.knesset.gov.il/protocols/data/html/pnim/2002-04-22.html>), retrieved 21 December 2005.

Protocol No. 214 from a meeting of the Committee for Education and Culture. Wednesday, 14 April 2004, 11:40:

Ilan Shalgi: The national flag issue has always been important, but the appropriate time to discuss a law regarding raising the flag in the State of Israel and in educational institutions in the State of Israel is on the eve of Independence Day. We have known for some time now that the obligation of raising the flag is fulfilled everywhere in Israel but not in every Jewish school. We should remind ourselves that the Flag and Emblem Law established the obligation to display and raise the State flag on the main building of every recognized educational institution, namely, any state school, state-

religious school and any other recognized non-formal school. We have been hearing that some schools, especially in the recognized but unofficial sector, question the obligation to display and raise the flag. I hear complaints from the municipalities of Bat-Yam and Netanya, and I am afraid that this phenomenon exists in other places as well.

Dr. Ilana Zeiler: The Education Ministry not only refers to the national flag and respect for the national emblems, but educates towards the values they represent, including raising the flag and respecting all the national emblems. A circular issued by the Director-General dated 1 September 2001 states, 'The Knesset approved an amendment to the Flag and Emblem Law which determines that the State flag will be raised on every main building and recognized educational institution'. Every school acknowledged by law should display the Israeli flag throughout the entire school year and, of course, during the opening of the school year in the main building. Someone should be appointed with responsibility for displaying and raising the flag.

Yossi Sarid: There is probably someone responsible for it, because it has remuneration.

Ilan Shalgi: Who is responsible for it?

Dr. Ilana Zeiler: I assume that in every school it is the principal or someone appointed by the principal.

Yehudit Aizner, Teachers' Organization: At first I thought that the flag was not raised on Independence Day and I was alarmed. I am going to ensure not only that the flag is raised on Independence Day, but that there will be a national corner in nearly every school. I mean to see that the law is observed in every possible way, and we should thank the education system for it.

Ilana Zeiler:and to me it is important to make it very clear that the education system respects the law, implements it and supplements the applied-educational value in collaboration with teachers and pupils so that our national emblems, the flag and

the national anthem, will not be devoid of meaning.

Yossi Sarid: I completely agree with you.

(<http://www.knesset.gov.il/protocols/data/html/chinuch/2004-04-14-01.html>),

21December 2005.

I.2 Individual Interview with Drora (15 September, 2005)

Background details:

Education: Holds a diploma in Internal Designer from Career Ort and a Bachelor's degree in Integrating Arts from Leeds University. She has currently received her Master's degree at Derby University.

Teaching experience: Taught handicrafts and technology for eight years in a primary school.

Instruction experience: From 1985 has instructed in various educational systems related to design and learning environments.

Current occupation: an instructor in Pisga Petah-Tikvah.

<http://www.education.gov.il/merkaz/sviva.htm>

After observing the photographs presented in the national corner, the following questions were asked:

What can we see in these photographs?

The national emblems. I call it the national corner. My association is that this is the teachers' language. It might also be the pupils' language. The national corner is actually a code.

How were these elements, the visual images, selected?

Initially, the Education Ministry makes up kits that include all the components: the national emblem, the national anthem, the Scroll of Independence, photographs of the Prime Minister, the President and the Chief of Staff, and photographs of various sites in Israel such as landscapes and Yad Vashem. This is a basic kit; I regard it as raw material.

Why were these elements, visual images, selected?

This is part of the Education Ministry's concept, I suppose. What should be in such a kit? Topics relating to Israel on the national level. It always includes these items. The Internet sites related to the State of Israel depict these items. You cannot present the nation without them. The Scroll of Independence, for instance, is a must. This is the document presenting our essence, our sovereignty. It cannot exist without the flag and the emblem. These symbols represent the nation.

Some components such as the national emblem, *Hatikva*, the Scroll of Independence and the flag are static. Others, such as landscape photographs and photographs of the President, Prime Minister and the Chief of Staff, change.

Who should be in charge of making such decisions regarding planning and designing this area in the classroom? Why?

Generally, we aim to design the national corner in the classroom in collaboration with the teacher and the pupils. When designing an environment, these considerations are part of the teaching-learning processes. Each construction of the environment is a learning process. I believe in the teacher as a mediator, especially today, when children have access to all these materials. Such a corner is also open to criticism: if no learning takes place, then it is meaningless.

Who is usually in charge of the decision-making regarding planning and designing this corner in the education system?

In practice, in primary schools, the homeroom teacher is responsible. Not all the classrooms have a national corner. In the schools where I teach, it is integrated onto a wall designated for the topic and is not a separate board or a static display window.

What do you think about the connection between the curriculum and the photographs?

I believe that these items are an open resource. Every teacher may use them and the

sky is the limit. With the teacher's guidance, the pupils actually connect them to history, the Bible and holidays. I see them as a resource that can be linked to any subject related to language and homeland and society. When studying about Greece, for instance, you can see the Scroll of Independence as a document of sovereignty. This is a resource containing a symbolic meaning of a subject.

What messages may be conveyed from these photographs?

Messages of sovereignty, nationality, Jewish identity, belonging, patriotism, love of the country, familiarity with the country and democracy. Here, you can develop the connection to the country and to the State.

What are your personal attitudes regarding what is observed in these photographs? Why?

I think that every person should have a sense of belonging. It creates security. It is important to foster within the pupils a sense of place and a love for that place. You should know how to do it from the viewpoint of the pupils and not from the stance of the 'melting pot'. It is not I who should adjust to him or her. If a teacher constructs a national corner according to her own considerations without involving the pupils, it expresses her needs and those of the system. The education system defines what every pupil should be familiarized with. Maybe it is documented? I am not sure. I encounter it. This is a cultural-educational code conveyed in college, a contemporary norm whose basis is commercial.

The corner is in front of the pupil. It receives a place of honour in the classroom, usually to the right of the blackboard.

The approach is superficial; the motives are shallow with the aim of covering ground. In practice, the basic design of the national corner is the same regardless of whether teachers recognize its significance or not. The difference is revealed in mediation, attitude and the teacher's treatment. The national corner is standard but how it is used is significant.

That is its beauty. It is integrated into the classroom.

The national corner is part of the learning space; it is an active, constantly changing and dynamic centre that generates learning.

I tell the teachers that I do not want a national corner as such, that I want it to be a part of the learning process because each curriculum is related to our national identity and our country.

When referring to the caption 'I have no other country', it certainly projects a message of personal belonging.

I.3 Individual Interview with Debbi (15 November, 2005)

Background details:

Education: Bachelor's degree in Communications and a primary school teaching diploma.

Teaching experience: First year of teaching, a second-grade homeroom teacher. Formerly a drama instructor on a kibbutz.

The interview took place in the school lobby next to the classroom, after observing the photographs and the national corner in Debbi's classroom.

What can we see in the photographs and in the corner dedicated to the nation in your classroom?

Photographs of the Prime Minister and the President, the flag, the national emblem, the national anthem and the Scroll of Independence. The caption is 'My Country'.

How were these elements, the visual images, selected?

At the beginning of the school year, I searched for a poster that would contain elements which seemed important to me. I looked in several learning-material stores and also observed what other teachers in school had used. I acquired a poster that seemed appropriate to me, both visually and in regard to its components. I assume that there are certain regulations concerning this issue but I am unaware of them. I have never seen such regulations, but it seems logical to me that they exist.

Why were these elements, visual images, selected?

These elements will stimulate discourse and learning, and will also relate to other subjects. For instance, the words of the national anthem. Yesterday there was a ceremony in school on the tenth anniversary of Rabin's assassination. During the ceremony the pupils sang the national anthem. When we returned to the classroom,

they noticed the words on the poster and we also spoke of the national emblem.

Who should be in charge of making such decisions regarding planning and designing this area in the classroom? Why?

Possibly the teacher. However, it is important to consider what the design should consist of. Perhaps some things will be forgotten about. It is better if we have more people thinking about it. Perhaps we ought to consult a teacher specializing in design. Regarding the contents, it might be a good idea for a few teachers to discuss it together.

Who is usually in charge of the decision-making regarding planning and designing this corner in the education system? Why?

In practice, the homeroom teacher. At the beginning of the year she must transform an empty classroom into an aesthetic, pleasant environment and ensure that it relates to various educational contents. No one told me what was necessary. I saw what everyone else had done and I understood what I had to do.

What do you think about the connection between the curriculum and the photographs?

The poster relates more to homeland and society. I consider it to be part of educating for values and basic knowledge. These are symbols of the nation's unity. It is very important that the pupils are familiar with them. For instance, the pupils asked which photograph was that of the Prime Minister and what was a government (Grade 2 pupils, aged 7-8). For pupils who do not discuss this at home, school is their only chance to become familiar with this issue.

What do you know about activities conducted in regard to what is observed in these photographs?

The poster relates to additional subjects and leads to discourse. For instance, in a discussion on the national emblem in relation to the Rabin Memorial Day on 14

November, 2005, we discussed general symbols and peace symbols. We talked about the concept of symbols: as a link between various groups of people, giving them meaning, symbolizing something to them. We discussed the national emblem, which was on the board, the elements it contains, the distinction between a Chanukah lamp and a Menorah, and olive branches. Some pupils brought olive branches to class that day. Afterwards they drew peace stamps.

What messages may be obtained from observing these photographs? How can the message be conveyed?

These symbols, for me, are a connection to my origins and where I am headed: a sense of belonging. I was educated in the United States and it was very noticeable there. You do not begin your day without observing the flag, without speeches. Patriotism is emphasized there and it bothered me because I did not feel that I belonged. You need to have a sense of belonging. You should know that you are a part of something. We may criticize what is happening in this country, but we need to have a sense of belonging to where we live.

What are your personal attitudes regarding what is observed in these photographs? Why?

I am patriotic; I am very attached to this country. I could not imagine myself living anywhere else. I think this board is essential.

I.4 State Education Law 1953

‘The goal of state education is to base education on the values of Israeli culture and scientific achievements, on love of the homeland and loyalty to the country and the Israeli people, on an awareness and memory of the Holocaust, on engaging in agricultural work and labour, on pioneering and aspiring towards a society based on freedom, equality, tolerance, mutual assistance and love of mankind’

State Education Law updated in 2000

To educate people to love others, love their country, to be loyal citizens of the State of Israel, to respect their parents and family, heritage, cultural identity and language.

To internalize the values of the Scroll of Independence and develop respect for human rights, basic freedom and democratic values; to observe the law, and respect others’ culture and viewpoints; and to strive for peace, tolerance and justice among peoples and nations.

To foster each pupil’s personality, creativity and skills in order to utilize his or her full ability as a person living a life of quality and meaning.

To establish each pupil’s understanding of different fields of knowledge and science, in all types of human creativity throughout the generations; to develop the basic skills required of an adult in a free society and to encourage physical activity and leisure culture.

To enhance judgment and criticism; to foster intellectual curiosity, independence and initiative of thought; and to develop awareness of changes and innovations.

To grant equal opportunities to every pupil, to facilitate their self-expression and to create an atmosphere that encourages and supports exceptional pupils.

To foster involvement in Israeli society, a willingness to accept and fulfil roles with dedication and responsibility and mutual assistance, and social justice in the State of

Israel.

To develop a respectful and responsible attitude towards the natural environment and an affinity with the country's landscapes, living creatures and vegetation.

To learn the history of the Jewish people and the State of Israel and to instil awareness and memory of the Holocaust.

To become familiar with the unique language, culture and heritage of the various populations living in the county and acknowledge equal basic rights for all citizens.

I.5 Resources Originating from the State, as Published in the Media

The Ministry of Education Equips Primary Schools with a 'Zionism Kit' (Sa'ar Rali, Ha'aretz, 18 November 2002)

From today, the Education Ministry will supply thirty thousand primary school classrooms with kits containing the Scroll of Independence and the words of the anthem, and a compact disc containing the anthem as performed by the IDF orchestra.

The Education Ministry informed yesterday that 'the kit is integrated with the extended plan created by Minister of Education, Limor Livnat, and the Ministry's Director-General, Ronit Tirosh, for enhancing studies of Israel's heritage and strengthening the younger generation's connection to its roots and to the national emblems'. Livnat stated yesterday, prior to the kits' distribution, that *Hatikva*, which was the anthem of the Zionist Movement and the supporters of Zion, is one of our sovereignty's characteristics. The anthem's lyrics reflect the national spirit, longing and faith. The kits also contain a letter to school principals, in which Livnat and Tirosh emphasize 'the importance of national emblems: the Menorah, the flag and the anthem'. The Education Ministry stated yesterday that 'the posters containing the Scroll of Independence and anthem will be displayed in a central place within the schools, and the compact disc will be played during official ceremonies'. The Ministry further clarified that 'the kit will be sent to all schools, from all sectors including the Arab and Jewish ultra-orthodox schools. High schools will only receive the compact disc without the poster'.

I.6 Photograph Collection of the Emblems in Classroom Displays











I.7 photographs of the display in Ligat's class

Photograph No. 1: General view



Photograph No. 2: Categorization of contents of the concept of homeland



Photograph No. 3: Black-and-white aerial photograph



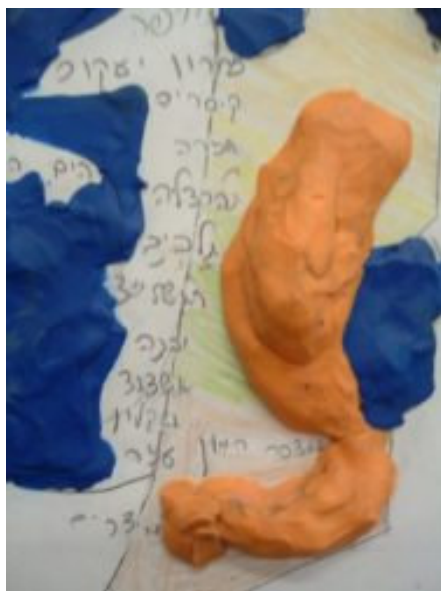
Photograph No. 4: Geographical map of Israel



Photograph No. 5: Pupils' relief map of Israel



Photograph No. 6: Pupils' drawing and plasticine map of Israel



Photograph No. 7: Pupils' drawing of the map of Israel



Photograph No. 8: Commercially-produced Star of David and dove



I.8 Photographs: displays in Devora's Class

These photographs were taken on 3 January, 2006.

Photograph No. 1: National corner and pupils in Devora's class



Photograph No. 2: A general view of the board at the back of the class



Photograph No. 3: Partial view of the flag of Israel in an area of the board where one text flows into another



Photograph No. 4: Mapping concepts



Photograph No.5: Two drawings of Israeli landscapes



Photograph No. 6: Collage – photographs and drawings of landscapes



Photograph No. 7: Map of Israel to the left of the board



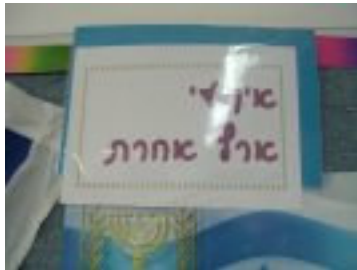
Photograph No. 8: Emblem and the caption 'I am an Israeli'



Photograph No. 9: The Scroll of Independence near the computer



Photograph No. 10: Caption – ‘I have no other country’



Photograph No.11: The flag of Israel in an area of the board where one text flows into another



Photograph No. 12: General view from left to right



